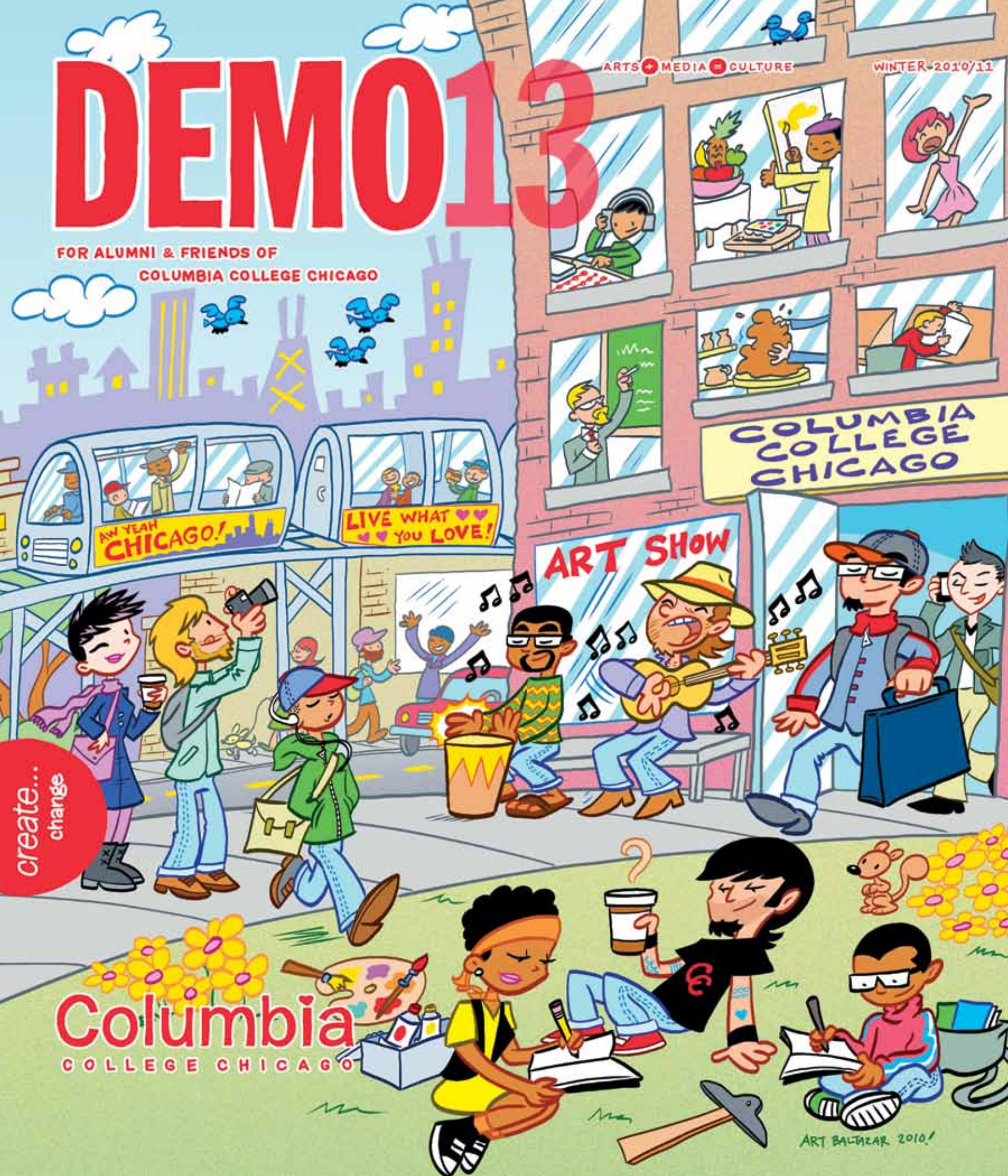


DEMO 13

ARTS + MEDIA + CULTURE

WINTER 2010/11

FOR ALUMNI & FRIENDS OF
COLUMBIA COLLEGE CHICAGO



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CONVERSATIONS *in the Arts:* FINE & PERFORMING ARTS

*A year-long exploration of trends and issues focusing
on music, theatre, and fashion design*

F I N E A N D P E R F O R M I N G A R T S



Photo: Shaul Schwarz

David Cromer
Wednesday, February 23

2010 MacArthur "Genius" Award-winning theatre director and
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OF WRITERS AND THE FICTION WRITING AND THEATRE DEPARTMENTS.

To be interviewed by Chris Jones, chief theatre critic of the *Chicago Tribune*.



Christian Siriano
Monday, April 25

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WINTER 2010/11

DEMO13

FEATURES

ShopColumbia

At barely two, Columbia's retail store experiment, **ShopColumbia**, has gone from taking baby steps to making great strides. By **Lisa Skolnik**, Photography by **Andrew Nelles** (B.A. '08)

I Swear, The Gutenberg Galaxy Still Exists

In this personal essay, *Stop Smiling* founder **J.C. Gabel** (B.A. '99) recounts his transition from magazine to book publishing and what the future holds for print media. Photography by **Drew Reynolds** (B.A. '97)

Portfolio: Art Baltazar

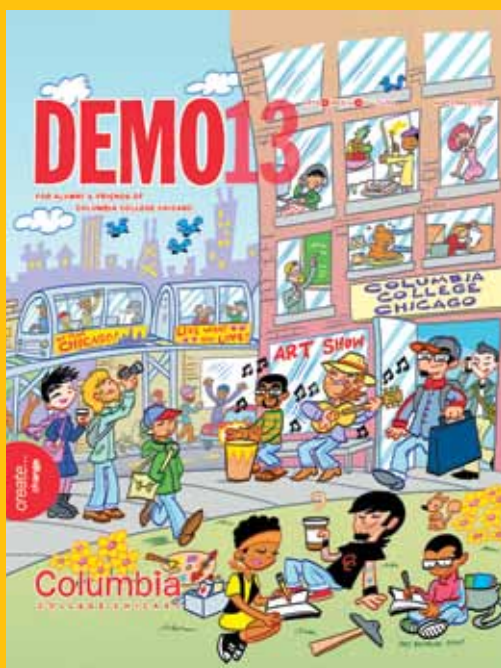
Art Baltazar (B.A. '92) always knew what he wanted to do for a living: create comics. Since graduation, he's gone from self-published upstart to creating major properties for Disney and DC Comics. By **Geoff Hyatt** (M.F.A. '09)

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COVER

Art Baltazar, ebullient cartoonist and comic artist, designed a special cover for this issue of *DEMO*. For more work by Art, see Portfolio, page 30.



8TH ANNUAL NIGHT AT THE OSCAR[®]

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Limited seating — RSVPs required by Friday, February 25

Questions? Contact Sarah Schroeder, Director of Alumni Relations, West Coast, at 323.469.0443 or sschroeder@colum.edu.

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

DEMO13

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February 27

Columbia College Chicago's Night at the Oscars
in Los Angeles

February 27

Columbia College Chicago's Night at the Oscars
in Las Vegas

March 9

CAAN:LA Bimonthly Networking Meeting in Los Angeles

March 13

Story Week: Alumni-Only Workshops and Reception in
Chicago

April 14

Interviewing Skills Workshop for Chicago Alumni

May 13

Alumni at Manifest on Columbia College Campus

colum.edu/alumni/events

Columbia College Chicago recognizes
the following individuals who joined

THE PRESIDENT'S CLUB

between May 1, 2010, and
August 31, 2010.

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MICHAEL K. GOI
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Photo: Andreas Larsson

VISION:

A QUESTION FOR PRESIDENT CARTER

DEMO: What's new in Columbia's latest strategic plan, FOCUS 2016, and how do you view the previous strategy's results?



Photo: Alexa Rubinstein ('09)

DR. CARTER: Columbia has made remarkable progress since our last strategic plan, Columbia 2010. We've improved the student learning experience and brought some great new faculty aboard. **Columbia has developed its sense of campus—its physical presence—in the city.** We have a much higher profile, and we reach out to more prospective students than ever before. Enrollment grew by 15 percent between 2005 and 2008. And the college's first major gift campaign raised \$50 million. We're very proud of where we are and what we've achieved.

Even on the heels of such success, we have to be honest with ourselves: Columbia faces some very real challenges as we look forward from 2010. In a tough economic climate, more students and their families are concerned with the expense of a private institution. The higher education marketplace has also become intensely competitive: Community colleges, private for-profit, and distance education programs at traditional and non-traditional institutions are all expanding. Additionally, arts, media, and communications professions continue to evolve and develop ... and keeping up with the changes in these fields is challenging in the best of times. In the current climate, staying at the leading edge is fundamental to the college's future prosperity. Columbia will meet all of these challenges, but it must act quickly and boldly to do so.

The college is in its strongest—and most nimble—financial position in its recent history. We've established rigorous criteria for taking on new financial commitments, making sure every dollar is best used to serve the students and our institution. We've realigned our budget priorities to better meet the demands of the current educational and economic climate. In addition, over the last five years, we have significantly streamlined operations to reduce expenses.

I always say that preparation for life and a career are inseparable concepts at Columbia, and our alumni are a testament to that mission's success. Building a body of work that documents artistic, intellectual, and professional growth is at the heart of every student's Columbia experience. The active integration of learning in the arts and media within the liberal arts and sciences is a hallmark of a Columbia education—and Columbia graduates understand that. They live it, and they support it. With changes and improvements in the academic programs, a reset of the college's financial position, and the continued support and contributions of our alumni and the wider Columbia community, we are well prepared to meet the goals and challenges of 2016 and beyond.

WIRE:

news from the Columbia community

ALUMNI RECEIVE EMMY NOMINATIONS AND WINS

Congratulations to **Chris McKay** ('91) and **Steve Meyer** ('88), who were each awarded a Creative Arts Emmy in 2010. The Creative Arts Emmy recognizes behind-the-scenes work, such as production, music, and artwork. In total, nine Columbia alumni were nominated by the Academy of Television and Arts for Primetime Emmy Awards in 2010:

Kevin McCullough ('00)

Short-Form Picture Editing, *Jimmy Kimmel Live*

Andrew Bolhuis ('94)

Picture Editing for Non-Fiction Programming, *Survivor*

Andy Richter ('88)

Variety, Music, or Comedy Special, *The Tonight Show*
Writing for a Variety, Music, or Comedy Program, *The Tonight Show*

Chris Baron ('02), cinematographer

Animated Program, *Alien Earths*



Steve Meyer (B.A. '88)

Chris McKay ('91), director

Curt Chiarelli ('89), sculptor
Short-Format Animated Program, *Robot Chicken: Full-Assed Christmas Special* (Cartoon Network)

Scott Adsit ('89), actor

Comedy Series, *30 Rock*

Steve Meyer ('88)

Outstanding Special Visual Effects in a Series, *CSI: Crime Scene Investigation*

Len Amato ('75)

35 Emmy nominations in a variety of categories

COLUMBIA COMMUNITY HONORED BY MIDWEST ACADEMY OF TV ARTS AND SCIENCES

At the 52nd Chicago Emmy awards, hosted by the Midwest chapter of the National Academy of Television Arts and Sciences (NATAS) in November, Columbia College Chicago was well represented among the honorees. Columbia College had ten student productions nominated in September, among all five student categories, representing more nominations than any other college or university.

Columbia College Chicago was awarded the NATAS Midwest 2010 Governor's Award, the organization's highest honor, presented for "outstanding commitment to the Chicago/Midwest Chapter of NATAS and Chicago media arts organizations."

STUDENT PRODUCTION AWARDS:

College Student Production
Information Program/Segment
Chicago History: Union Stockyard
Frequency Television/Columbia College

A documentary segment about the history of the Chicago Union Stockyard, by Alex Hansen, producer; Whitney Kleinick, editor; Cam Be, camera/composer; Jillian Nettles, camera; Dan Svoboda, graphics

College Student Production
Entertainment Program/Segment
Lorenzo: C.H.I.T. Head Detective
Frequency Television/Columbia College

An animated series inspired by *South Park* and *CSI: Miami* about a detective solving the mystery of Conan O'Brien's death, by Kyle Cogan, producer/creator/ animator/writer; Mong Yang, writer; Derek Haworth, animator; Rob Cornell, assistant illustrator; Eric Reynolds, Ian Sansavera, Vincent Degaetano, Cooper Johnson, voice actors

College Student Production
News Feature
Youth Programs Aim to Combat Chicago Violence

A story about a youth program that aims to prevent violence in Chicago, by broadcast journalism major Cristina Aguirre and film and video students Chris Ramirez and Vaughn Potter

PROFESSIONAL AWARDS:

Emmy for Outstanding Achievement for Individual Excellence Off Camera
Scenic Design/Set Design/Art Direction and Graphics/Animation News and Non-News

To Television Department students Kyle Cogan and Marty Kane for graphics work with professional crew

Emmy for Outstanding Achievement for Informational Programs
Conversation/Interview Single Program or Program Series; Award to the Producer/Host/Reporter
The Great Camera Shootout 2010: It's All About Latitude

To alumnus Jens Bogehegn ('88), who was one of the producers for the project for Zacuto Films

COLUMBIA'S MOMENT: \$100 MILLION CAMPAIGN ANNOUNCED

In October, Allen M. Turner, Board of Trustees chairman for Columbia College Chicago, publicly announced an unprecedented \$100 million campaign to increase funds for the College's scholarships, programming, and endowment.

The comprehensive campaign, the first for the college, is titled "This is Columbia's Moment." It has already earned \$50 million in gifts and pledges.

"Given the great success achieved in the first phase of the campaign, during which our annual fundraising progress set new records," said Turner, "we know that this is truly Columbia's moment to put the college on the philanthropic map in Chicago and nationwide."

The focus for the campaign involves building scholarships and the college's general endowment as well as general support for Columbia's programming.

"Columbia College has nationally acclaimed programs and award-winning faculty, staff, students, and alumni who have achieved high levels of success in their fields," said Columbia President Warrick L. Carter, Ph.D. "This campaign will ensure our continued level of teaching excellence and help our talented, passionate, and innovative community better prepare students for their creative careers."

COLUMBIA COLLEGE ARTISTS' TRAIN CAR WINS FIRST PRIZE IN ART ON TRACK COMPETITION

Last summer, Columbia College artists **Jackie Capozzoli**, **Erin Cramer**, **Stephen DeSantis**, and **Haley Nagy** won first prize in Chicago Transit Authority's Art on Track, a competition that invited creatives to transform a CTA train into mobile art.

On Saturday, August 7, an eight-car Orange Line train was turned into a gallery on wheels. The car featuring the Columbia artists' work, *Encroachment*, aimed to completely subvert the function of a train car by making it a home-away-from-home environment. Curtains, carpet, room vignettes, cookies baking in the 'oven' and comfy chairs put the passenger in a dream-like imaginary world where business commuters ride alongside their private home-dwelling selves. Chicagoans were invited to buy tickets to ride the art train around the Loop throughout the evening.

Art on Track sold more than 1,000 tickets to the one-night event. The exhibition was such a success that Art on Track bought an extra hour of time from the CTA, and the art cars made half a dozen more trips around the Loop. Everyone was back at the CTA depot by 11:00 p.m., and the train was clear of art in a half an hour—as if it had never happened.

"For all the attention that we received as individual artists and as Columbia sponsors of our train car," said DeSantis, "the [comment] that made me proudest was, 'This is amazing. Is this the Columbia car? Of course it is!'"

COLUMBIA AND CPS AWARDED GRANT TO IMPROVE EDUCATION

The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago was awarded a \$1.1 million, four-year grant from the United States Department of Education, Office of Innovation and Improvement.

The funds will support the Transforming Education through the Arts and Media Initiative, or TEAM, a new partnership program between Columbia College Chicago and Chicago Public Schools that will connect Columbia faculty and students in four schools in Austin, Chinatown, Little Village, and Portage Park. The TEAM Initiative addresses the need for today's students to bridge the digital divide and develop essential 21st century skills, such as creativity, innovation, critical thinking, problem solving, communication, and collaboration. Teachers will be aided in creating a coinciding curriculum that integrates learning in media arts with other core academic subjects, such as language arts, math, and science.



SCHOOL OF LAS LAUNCHES @LAS

The Office of the Dean for the School of Liberal Arts and Sciences has launched an annual magazine, @LAS.

The publication (pronounced "At L-A-S") is sent once a year to LAS alumni, current LAS students, LAS faculty and staff, as well as friends of the School of LAS. The inaugural issue was published at the beginning of September, and readers can view a digital version of the magazine online.

While the objective of the magazine is to raise the awareness of the School of LAS, it is also intended to assist with the college's fundraising efforts. The School of LAS has nine scholarships, including the recently created Jay W. Boersma Scholarship, which is open to LAS majors, double majors, and LAS Interdisciplinary majors.

@LAS is published with the help and support of Columbia's Creative Services office as well as a host of other talented individuals across campus. The next issue is slated for release in August 2011.



Photo: Alexa Rubinstein ('09)

M.F.A. CANDIDATE WONJUNG BAE WINS KODAK AWARD

M.F.A. Candidate Wonjung Bae was a Bronze Award winner within the Kodak Scholarship Program for Excellence in the Craft of Filmmaking for *Made in Makanda*. The award, announced in August, comes with a grant of \$3,000 in Kodak motion picture film. Bae's black-and-white documentary chronicles the days of a master Krenovian-style woodworker as he wanders through an Illinois forest in search of fallen trees to make his minimalist furniture pieces.

ANNE BECKER WINS ART EDUCATOR OF THE YEAR AWARD

Anne Becker, assistant professor in the Education Department, has been named the Higher Education Art Educator of the Year for 2010 by the Illinois Art Education Association (IAEA). The prestigious honor is awarded annually to recognize teachers in Illinois who display an exceptional commitment to both their students and the profession of art education.

"This was a tremendous honor for me ... it's very humbling," Becker said. "One of my former Columbia graduate art students nominated me, and I have been a member of this professional organization for my [entire] art teaching career. What an honor to know that your peers and your students feel you are a quality art educator."

To choose the recipient of the Higher Education Art Educator award, the IAEA looks for art educators who show a record of success as an art educator; who are active in their professional lives outside of art education, such as in studio exhibitions, publications, community service, and service to the IAEA; and who are recognized leaders at their level of education.

In its award letter to Becker, the IAEA said that she "is an exemplary model for her dedication to providing a well-rounded art education to enrich the lives of the students in her school." The award letter also cited her work inside the classroom and her coordination with other teachers in the field as providing "a valuable education for the students at Columbia College."

Amanda Kurzawski, vice president of the IAEA, said the organization was particularly impressed by Becker's "activities outside the classroom, in the field, and for the Illinois Art Education Association, [which] have benefited many people."

The IAEA gives thirteen awards annually to art educators from elementary school through higher education. The organization began in 1935 and promotes quality art education for children and adults in the state of Illinois.

FORBES NAMES COLUMBIA AMONG AMERICA'S BEST COLLEGES

It is no secret to our Columbia College Chicago community that we offer the best student experience in higher education. Now we have the added endorsement of being named to the 2010 edition of "America's Best Colleges" in *Forbes* magazine.

The annual list of undergraduate institutions ranks quality of the education, experiences of the students, and student achievement.

According to the *Forbes* site: "Schools in this ranking count among the best in the country. We review just 9 percent of the 6,600 accredited postsecondary institutions in the U.S., so appearing on our list at all is an indication that a school meets a high standard."

The site notes, "Other college rankings are based in large part on school reputation as evaluated by college administrators," while this report focuses on "factors that directly concern incoming students."

Columbia has been tracking—and improving—student satisfaction for years. A Student Satisfaction Inventory, developed by Noel-Levitz, Inc. and administered to Columbia College Chicago students every other year since 1995, has shown immense improvements in student satisfaction in recent years, as well as significantly higher satisfaction ratings than many of our peer institutions. In terms of student satisfaction, Columbia outperforms peer institutions and scores higher than national averages in many areas, including instructional effectiveness, campus climate, campus support services, and responsiveness to diverse populations.

COLUMBIA AMONG GAMEPRO'S "6 GAME DESIGN SCHOOLS TO WATCH"

GamePro magazine, a major video gaming publication, has selected Columbia College as one of "Six Game Design Schools to Watch" in a September article. Columbia's Game Design major in Interactive Arts and Media develops an understanding of the aesthetics, theory, and culture of games to inform students' work and encourage originality in content. Game design majors learn how to develop games in a strong and collaborative production environment in which teams work together effectively to create games. *GamePro* praises the program for its small class sizes and variety of concentrations (animation, game development, programming, or sound design) among other disciplines.



CCAP Executive Director David Flatley and First Lady Michelle Obama present a National Arts and Humanities Youth Program Award to Jessica Pillot, 13.

FIRST LADY MICHELLE OBAMA HONORS CCAP

The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago was one of fifteen organizations across the country to receive the 2010 National Arts and Humanities Youth Program Award, formerly known as the Coming Up Taller Award. This prestigious award is the highest honor in the nation for after-school arts and humanities programs serving children and youth.

Chosen from a pool of more than 400 nominations and 50 finalists, CCAP's Community Schools Initiative was selected for the award for its effectiveness in developing creativity and fostering academic success by engaging young people in the arts. The program has inspired young people to pursue college, helped parents support their children's education, and allowed youth to reach for their dreams.

CCAP's Community Schools Initiative works deeply in schools to extend arts-based learning after school, offering comprehensive out-of-school programs that include fine and performing arts, academic enrichment, health and wellness programs, social services, and parent engagement. Based on site at schools, the Community Schools program strives to meet the needs of the whole child through a comprehensive array of wraparound services for children and their families. Out-of-school programs, workshops, and services aim to improve the lives of children by enhancing their social/emotional development and addressing the health and social needs of children and their parents.

CCAP has operated the Community Schools Initiative in partnership with Chicago Public Schools since 2001 and serves 1,200 students and 2,400 parents each year as the lead agency at five Chicago Public Schools: Crown Community Academy, Herzl Elementary School, Jenner Academy of the Arts, Pulaski International School of Chicago, and Sabin Magnet School.

CCAP is a national leader in implementing the community schools model with an arts focus. CCAP's Community Schools Initiative was evaluated and chosen as a "best practice" site for quality after-school arts by the National Center for Quality Afterschool at the Southwest Education Development Laboratory (SEDL) in 2005. CCAP also received the Dimon Distinguished Community Schools Award in 2009 for its program at Jenner and in 2008 for Pulaski.

COLUMBIA COLLEGE CHICAGO HOSTS VIEWING OF ONE SHOW AWARDS EXHIBIT

From October 4 through November 3, the best ads from some of the world's leading creative talent were on display at the 2010 One Show Exhibit at Columbia College Chicago—the exhibit's only Chicago stop. The work was originally judged and awarded as part of the One Show, One Show Design, and One Show Interactive events in New York City in May.

"Columbia was honored to host one of the world's most prestigious award programs, the One Show" said Margaret Sullivan, chair of the Marketing Communication Department at Columbia College Chicago.

The One Club for Art and Copy is a non-profit organization dedicated to promoting the craft of advertising. Founded in 1975, The One Club has approximately 1,000 members, including copywriters and art directors. As part of its mission to promote high standards of creative excellence, The One Club produces the advertising industry's most prestigious awards program, The One Show. Judged by a panel of the advertising industry's elite creative directors, this annual event acknowledges excellence in art direction and copywriting in a variety of categories, including television, radio, newspapers, magazines, billboards, and public service announcements. The coveted One Show "Gold Pencils" are regarded as the zenith of achievement in the advertising world.



Bill Kurtis and Walter Jacobson

2010 IMPACT AWARD RECIPIENTS ANNOUNCED

In November, Walter Jacobson and Bill Kurtis received the 2010 Columbia College Chicago Impact Award.

"Both of these journalists have been game-changers in the field of journalism for nearly half a century," said Warrick L. Carter, Ph.D., president of Columbia College Chicago. "They dominated the local news landscape for over a decade before embarking on separate successful media and entertainment careers. Naturally, we were elated to see them return to the air, each night, as an anchor team this fall."

The Columbia College Chicago Impact Awards celebrate Chicagoans who have made outstanding contributions to the arts, entertainment, and media industries. Past recipients include Jeff Garlin, Bob Teitel, George Tillman, Jr., Jeremy Piven, Virginia Madsen, Sherry Lansing, Jim Belushi, and Joe Mantegna.

SPOT
ON



“I didn’t know it was the backstroke.

I thought I had invented it.”

ADOLPH KIEFER (’40)

Now 92, Adolph Kiefer has been swimming almost daily for about 84 years. The activity may be the one constant in the history of an Olympic gold medalist who shook hands with Hitler (then unaware of the dictator’s designs) and rose through the U.S. Naval ranks teaching thousands of enlisted men how to swim. The pool remains a refuge from dry ground for the man who made many humanitarian turns throughout his life: He’s designed swimming pools for millions, rubbed elbows with the likes of Jesse Owens, befriended Sir Edmund Hillary and Ted Williams, and lent his name to a company that became synonymous with the water world.

A self-described Chicago boy, Kiefer says his first swim probably happened after he fell into a drainage canal. He was about seven then, in the middle of eight children growing up in Albany Park.

Before that: “My father used to take us to Lake Michigan after church,” says Kiefer, nicknamed Sonny Boy for his apparent “sunny” disposition. “We’d jump off his shoulders, but we couldn’t swim. I always wanted to go after Sunday school because we’d get a black walnut ice cream cone on the way home.”

Somewhat to his family’s surprise, Kiefer, then around 10, decided to swim back and forth across Sister Lake in Michigan. He swam it on his back. “I didn’t know it was the backstroke,” he says. “I thought I invented it.”

Soon after, at a YMCA camp, he says he outswam a kid a head taller than him. After another victory, Kiefer says, “My father gave me a dollar, which should have made me a pro. He said, ‘Son, you’re going to be the best swimmer in the world.’ He died shortly after that, and I decided I was going to be the best swimmer in the world.”

After their patriarch’s death, the Kiefer family lost everything in the Great Depression. At the age of 11, Kiefer held two jobs selling popcorn and magazines in the neighborhood. Then he became an elevator operator in the city. When the World’s Fair came to Chicago in 1933, Kiefer took a job as a junior lifeguard at the Baby Ruth Swimming Pool, which showcased world champions from the 1932 Olympics. There he met Tex Robinson, a University of Michigan national champion who encouraged the young swimmer, even offering room and board when Kiefer hitchhiked up to Ann Arbor to practice.

Before he finished Theodore Roosevelt High School, Kiefer broke his own world record in the backstroke—repeatedly. He was the first man to better the one-minute mark in the 100-yard backstroke. His 1936 high school time remained the Illinois state record until 1960.

In the summer of 1936, in spite of a boiling political climate in Europe, the U.S. Olympic team, with a high school phenomenon on board, set sail for the Games in Munich, Germany. Kiefer would bring home backstroke gold.

“I was a little bashful at the time,” Kiefer says. A big brother of sorts, Jesse Owens introduced him to the other athletes and the two became lifelong friends.

Owens, the iconic figure of the 1936 Games, won four gold medals in track and field. Hitler, with his notions of Aryan supremacy on the line, left his front-row seat, perhaps avoiding a handshake or acknowledgement of an African-American champion.

Ironically, Hitler, Hermann Goering, and a Nazi entourage did come calling to an Olympic swimming facility. “My name [Adolph] was very popular in Germany,” says Kiefer, who spoke to Hitler through an interpreter. “He was a little guy with a little bit of a mustache and hair peeking out of his hat. He looked exactly like his pictures.”

He says the German people adored Hitler at the time. “I shook his hand,” says Kiefer, who says no one knew of the atrocities the madman had in store. “I should have thrown him in the pool.”

After the Olympics, a series of events would take Kiefer in different directions. He toured the world with other Olympic champions, putting on swimming exhibitions. Hollywood called, too. He was photographed at studios and set up with a scholarship to learn acting at Columbia College back in Chicago. Meanwhile, he developed his confidence through an advertising gig, acting as the go-between for artists and clients with catalog ads, primarily for Montgomery Ward. He married a water ballerina from Northwestern, and answered the call to arms after the attack on Pearl Harbor. The war cancelled two Olympic games, but he swam competitively, dominating the international race scene, for another dozen years.

Stationed in Virginia, Kiefer was appalled by what he saw transpiring right off the coastline. German submarines were sinking ships trying to get out to sea. “But we were losing more lives to drowning than bullets,” he says. “I couldn’t sleep at night.”

Kiefer’s trip to the nation’s capital helped to stem that tide. With backing of superiors and the aid of yeomen, Kiefer wrote two Red Cross books on water-safety survival. He also helped train some 1,200 instructors across the globe, who, in turn, taught countless others how to properly abandon ship and survive at sea. Perhaps the satisfaction of that job well done hit home when he was in Greece: While furnishing equipment for the 2008 Summer Games, he met another WW II veteran. The old Navy captain told him that if he hadn’t learned the “Victory Backstroke” (Kiefer’s own), he would have died.

After the war, business success followed for Kiefer. He founded Adolph Kiefer and Associates in Chicago in 1946. The company, focusing on water inventions and innovations, boasts up to fourteen patents—everything from the first nylon swimsuits to the modern-day, floating racing lanes. He became part of the Sears Sports Advisory Council, where he tested gear designed by adventurer Sir Edmund Hilary and worked alongside two of his good friends: Owens and baseball great Ted Williams.

Kiefer recalls the future mayor Richard M. Daley running around in diapers while he and the elder Daley hatched plans to build swimming pools throughout the inner city of Chicago in the 1950s.

As an aquatic explorer who also took to scuba diving all over the world “for pleasure and treasures,” Kiefer seems to believe that water not only deserves the utmost respect (hence his call for safety) but is also a critical link to community building (hence his philanthropic bent).

And for the Chicago boy motivated by his father’s single-dollar encouragement, this swimmer’s life has paid some pretty good dividends.

—WILLIAM MEINERS (M.A. '96)

“I shook his hand.

I should have thrown him
in the pool.”



At barely two years old, Columbia College Chicago's venue for student- and alumni-made work has gone from taking baby steps to making great strides.

BY LISA SKOLNIK

Columbia College Chicago's ShopColumbia, born two years ago, blends the best attributes of a serious gallery with those of an artsy, market-savvy boutique, and continues to make great strides.

In its short life to date, ShopColumbia has engaged, trained, and provided invaluable real-world experience to hundreds of students, offering many of them a source of much-needed income. It has won a prestigious silver medal for excellence from NASPA (the national organization for student affairs administrators) in the category of Careers, Academic Support, Service-Learning, and Community Service. It has earned enough money to cover its expenses.

Ironically, all of this has occurred in the midst of the worst economic downturn since the Great Depression. Yet most appreciably, the shop's success is a harbinger of potential and possibility to its parent, Columbia College Chicago, as well as all interdisciplinary arts schools.

Not bad for a project that started with no funding, came to fruition as quickly as an actual baby (it took a mere nine months to get up and running) and was envisioned, planned, and executed by a team of retail virgins.

"There was a huge learning curve for everyone involved in ShopColumbia," Kari Sommers, assistant dean of Student Life, says with a laugh. And that arc started with the visionary dean herself, who came to the school in 2002.

"When I was national alumni director five years ago, some of the faculty in the Arts, Entertainment and Media Management Department (AEMM) wanted to start an alumni store. Diane Erpenback, an associate professor in fashion studies who specializes in retail management, told me about one of her students who had done a store proposal as his master's thesis in 1998, complete with all the market research and a budget. It was in the library's archives, so we pulled it out and tried to figure out a way to do it," says Sommers.

But the timing wasn't right. "We didn't have the space or the institutional buy-in to move forward," she explains.

Three years later, however, "We had been working to create a selling structure for student work at Manifest, our annual urban arts festival held at the end of each school year, and it was going so well that students and faculty were interested in the idea of selling work year round. Our structure was falling into place," she says.

Sommers even had the location picked out in her mind: a cozy gallery in the 623 S. Wabash building under the aegis of the Department of Exhibition & Performance Spaces (DEPS). Its deficits as a gallery—broad windows lining the street that ate up wall space, too little square footage to allow appropriate views of the art—would be assets for a store. The location was large enough to hold display cases, and its street-level windows would be excellent free advertising.

“It was incredibly overwhelming for us to think about starting a business with none of us really knowing how to do it.”

The project also made sense for Columbia, dovetailing nicely with the school's mission of creating change. “Part of our activity fees are used by the departments for student needs and engagement, and we realized that this could offer students from so many different areas hands-on experience and real-world training they don't usually get while they're still in school. It could also be a way to raise scholarship funds,” says Sommers.

The ambitious and energetic dean asked Neysa Page-Lieberman and Ronda Dibbern, director and manager of DEPS, respectively, to spearhead the project and help her find ways to get it off the ground, sans any additional funding to finance the effort.

Reflecting back on the seemingly impossible task, Page-Lieberman now admits, “It was incredibly overwhelming for us to think about starting a business with none of us really knowing how to do it.”

Ironically, the two women were ideal for the job: Page-Lieberman is a contemporary art curator and educator, and Dibbern is a graduate of Columbia's AEMM graduate program with a concentration in visual arts. “We had a lot of people here with the expertise we needed to go to for help. The AEMM department's faculty and students, the Campus Environment staff and the accounting department, which still helps us weekly,” Page-Lieberman says.

Still, it was a considerable undertaking. Dibbern trawled basements with the building services crew for materials they could commandeer to furnish the store. She found shelves and flat files, which were made good with coats of white paint. DEPS was able to skim funds from its budget to purchase the few things that needed to be bought, such as a sales counter, four mannequins, and display props.

Among those display props were two that have become Shop notables: a vintage claw carnival machine scored on ebay and bona fide gumball

machines. They were Dibbern's brainchild. “We were trying to come up with a fun, interactive way to attract the students, and I noticed that they converted a vintage cigarette machine into an ‘Art-o-Matic’ at the Chicago Cultural Center,” she explains. “The former offers chances to grab rolled-up t-shirts for 50 cents a pop, and the latter is used for stickers and pins for \$2 a shot.”

Although the build-out went quickly, the process was still disconcerting. “We would make a decision one day and then train the staff to do it the next day,” says Page-Lieberman. “We had to implement policies and procedures fast and had no time for second-guessing.”

The group excelled at the buying process, however. “We formed a review board with staff from a cross-section of departments and would accept work or give work back to students with feedback and suggestions. So if something wasn't right they could fix it, which made the experience into a learning process,” says Sommers.

The store opened on schedule in October 2008, featuring work by 50 student artists. Today, ShopColumbia's artists exceed 200. The Shop features primarily current student work, since DEPS is funded entirely by the student activity fee. However, that policy changed slightly because, “So many of the students who submit work are seniors, and we realized we didn't want to lose their talent in just a year. So we amended the contract to let alumni sell their work for up to three years after graduation,” explains Dibbern. DEPS did need to change the consignment equation: While current students keep 75 percent of the proceeds from their work, alumni have a traditional 50-50 retail split.

ShopColumbia was a hit from the moment it opened, earning enough profits to pay for its three part-time student staffers and all of its artisans. After opening, the three student staffers were able to provide the student artists with feedback on

their work based on customer response. For instance: “If something was priced too low, or packaged poorly, we'd work with them to change it,” explains Sam Grimes, who found himself so busy and engaged in working at ShopColumbia that he never got around to submitting his own work, even though he saw the benefits of the experience. Having work on display at the shop gives students a really valuable trial-and-error educational process that they usually don't get until they graduate. “It lets them learn the market and get paid for it,” says Grimes, “and that extra cash is nice and rewarding. It's fulfilling to get paid for your artwork, especially when you're a student.”

Ironically, notes Dibbern, “Very few of the artists who sell in the shop actually make things that are specific to their major.” But she is not surprised by their sales figures. “The art is amazing, and equally amazing is how affordable it is.”

Despite the reasonable prices, the dollars add up. “In 2009 we sold \$77,000 worth of goods, and since opening, our artists have earned over \$100,000,” says Sommers. DEPS was also able to make a donation to the college's scholarship fund. “It was \$843.07 to be exact,” she says proudly. That figure, she says, will only go up. “We're doing so much to make the store a potential source of income for scholarships.”

Some of those efforts include the ShopColumbia Pop-Up Shop created by a class in the Art + Design Department in spring 2010 and advised by Justin Witte, DEPS staff. The chic little kiosk was built by a product design class and trotted out at various events such as Manifest, The Poetry Foundation's Printer's Ball, and Printer's Row Lit Fest. ShopColumbia will also be expanding virtually, offering online sales this spring.

“ShopColumbia has absolutely exceeded my expectations in every possible way,” says Page-Lieberman. “I couldn't be more proud and am so glad we pulled it off.”



ALEXANDRA YANG:

A student in the AEMM School, Yang founded her own firm named the Intuitive Learning Company and creates shower curtains in eight different themes (\$22.50). She dreams up the educational themes (think SAT words or math concepts, Spanish or Italian vocabulary words, English grammar, and more), and designs and produces the fabrics and packaging herself.



JACKIE CAPOZZOLI:

Capozzoli, founder and designer of Jakimac, is a 2010 art and design graduate. She creates one-of-a-kind treasures from repurposed jewelry, gemstones, beads, and feathers. She participated in Los Angeles' Renegade Craft Fair this past winter.

HOT STOCK

The very words "student work" usually conjure up the notion of craft fair stock: simple, homespun, and unsophisticated. One visit to ShopColumbia will wipe that notion from your mind. Here's a cross section of four successful shop consignors whose work flies off the shelves almost as quickly as they send in their stock.



GREG KRAJEWSKI:

A senior in film and video, Krajewski and Elvis Kunesh, who graduated last year, formed Spot Studios and have spent two years making *The Windy City*, a series of half-hour long videos on their adventures in Chicago. Five episodes are on disc one (\$16).



DON WIDMER:

An M.F.A. Book and Paper student, Widmer makes exquisitely crafted letterpress cards in sets of four different images, as well as linoleum block prints. He was also commissioned by the college to create 300 five-card gift packs as take-away gifts for Fashion Columbia last spring, a project that earned him ShopColumbia's largest commission.



SHOP EFFECT

“Realistically, you’re not going to get paid for a lot of the things you do in life for your art,”

notes ShopColumbia assistant Sam Grimes. Not only does ShopColumbia give students the opportunity to make money off their work, it lets them test the waters, get feedback, and learn the sales game in a safe, nurturing environment.

For example, illustrator Joyce Rice, who graduated from Columbia last spring, tested the waters at ShopColumbia with wallets and cycle caps. The items had nothing to do with her studies, but she picked up sewing from her roommate, a Columbia costume major, and was intrigued by the Shop’s potential. “I’d never sold stuff on consignment before, but I



Student artists and staff pose in ShopColumbia.

thought it would be interesting. I ended up being more successful than I expected," she says.

Yet she subconsciously made her own successes. "My sales depended on how good a job I did stocking that month. It's like running a little business within a business," she explains. Today she also makes zines and prints for the store, and just started making messenger bags, hip bags, and u-lock holsters she plans to bring in. For now, she also sells on etsy.com under the name Teeny Robots.

Jackie Capozzoli, a fine arts major who graduated last May, credits her business

acumen to her Shop experience. "You can't just walk into a corporation and say, 'I'm an artist. Give me a job.' The Shop gives you an opportunity to enter the art business world, and it's a great stepping stone. When I put my jewelry up for sale, I learned that my necklaces sell better than my hair clips. And I learned how to brand my stuff, package it, and display it," says Capozzoli.

But Don Widmer, a current M.F.A. Book and Paper student who sells his letter-press cards and linoleum block prints in the Shop, sums up the big-picture aspect of the impact on students most tellingly: "It was a fantastic opportunity for

me to learn how to market myself and sell my art, especially since this is a new career track for me," says the former music librarian. When Widmer first started selling his cards in the store, "they told me to package them in sets of four rather than sell them individually, and showed me how to make it more appealing by packaging it attractively with information about myself," he adds. He took the lessons well; last spring he earned \$3,000 from his work when Columbia's Institutional Advancement Department asked him to create a gift-pack of five cards to put in gift bags at Fashion Columbia. It has been the largest amount ever earned by a student through the store to date.

SPOT
ON



“ ... in the fall of 2001,
things had changed overnight.”

DANIYAL ALI KHAN (B.A. '01, FILM + VIDEO)

Daniyal Ali Khan took his Columbia College Chicago education to heart and brought it home to Karachi, Pakistan, where he started his own film school. The 2001 grad is now dean of the fledgling South Asian Academy of Motion Picture Arts and Television (SAAMPT).

“By the grace of God, we started in January 2010, and we have 15 students now,” Khan says. Seven students enrolled when the school opened. Eight more came in the fall. “I’m currently teaching five courses,” adds Khan, who based his English-language curriculum directly on his course work at Columbia.

SAAMPT offers two one-year programs—Digital Filmmaking and Documentary Filmmaking—and two two-year tracks specializing in directing for camera and cinematography. Short courses on the drawing boards include Broadcast Journalism, Black & White Photography, and Film Appreciation.

“I’d loved films from as early as I can remember,” he says. “Hollywood to me was always impeccable stories and images. I was always fascinated by them and wondered what techniques and camera equipment they used to make it look so magical.

“Going to a film school in the U.S. was unheard of,” Khan recalls. “My parents were not too keen [on the idea]. The film industry in Pakistan had nosedived, and there was no future.” Once he got to Chicago, however, he took every film course he could. “During my last year at Columbia I had started thinking of setting up a film academy along the lines of Columbia in Pakistan,” he says. For his senior seminar he shot a short titled *Film School: Vision for the Future*.

Khan’s first aim was a career in the U.S. “I had gotten my work permit card from Columbia, and I was all set to pack up and go to L.A. for my last semester in the fall of 2001,” Khan says. Then came 9/11. “Things had changed overnight,” he says.

Khan went home to Pakistan, where he found work as a producer for the independent channel Indus News Network. He made a few commercial videos and promotional shorts while conducting a training workshop on 16mm filmmaking with Kodak Ltd. Pakistan. He also taught film at the Indus Valley School of Art and Architecture and at the National Academy of Performing Arts. Twice he designed film education programs that did not get implemented.

“That didn’t work out for me, so I set up my own film school along the pattern of Columbia College,” Khan says. He teaches his students how to shoot 16mm black-and-white reversible and 16mm color negative film, which the students then send to Berlin for processing.

Not all the instruction is technical. “The other day we were watching *Spanking the Monkey*,” Khan says. “Students had some problems watching some explicit scenes, so we stopped the movie right in the middle. I had a little talk with my faculty afterward, and we decided we were going to have a seminar on cinema and sex.”

Other American films play there without offense. Khan notes that Bollywood films, once banned, are now playing in Karachi. A global mix of cinema is evident in Khan’s History of World Cinema syllabus.

Khan started Pakistan’s first student film festival and played a role in launching the Al Karachi Film Festival at Shaheed Zulfikar Ali Bhutto Institute of Science and Technology. He has also served as a juror at the Karachi International Film Festival.

Khan has found his calling by bringing filmmaking to a new generation of Pakistanis. He plans to curate home screenings for his daughter, Pareezeh, now seven months old. “I would like my daughter to be a filmmaker,” he says. “She’s going to have a solid background in the history of cinema. I will talk to her about Italian neorealism.”

—BILL STAMETS

SPOT
ON



A guy. A bike.

A cart full of books.

GABRIEL LEVINSON (B.A. '06, FICTION WRITING)

A bike and a cart full of books have attracted plenty of attention for Gabriel Levinson over the past two years.

Levinson is the brain and the legs behind the Book Bike, a custom-built tricycle loaded with reading material. He rides the contraption to Chicago parks, offering free books to passersby.

“It is such a simple concept,” he says, between sips at a Lincoln Square coffee shop. “It’s just free books from a tricycle.”

Since starting the project in July 2008, Levinson has handed out thousands of gratis tomes, getting press from nearly every media outlet in Chicago as well as a nod from *The New Yorker’s* website.

Prior to the Book Bike, Levinson wrote and edited book reviews for *Make: A Chicago Literary Magazine*, but he struggled with the publication’s limited audience.

“I wanted to make a more direct connection with the general public,” he says. So he figured, “Well, hell, I’ll will bring books to people.”

Taking a close look at his bookshelf, he began sending letters to the publishers of his favorite books, zines, and comics, requesting donations. Although the Book Bike didn’t exist yet, publishing houses fulfilled Levinson’s request. Regular folks donated books as well.

In its short life, the Book Bike has undergone several incarnations, and it is no longer stocked with donated books. Rather, Levinson uses donated funds to purchase books from independent Chicago bookstores.

“This [has come] full circle,” he says.

The Book Bike draws the most interest at Millennium Park, although it’s not unusual for Levinson to park the Book Bike somewhere and not give away a single book.

“The majority of people just walk past it,” he says. “They automatically assume I’m selling something.”

However, the Book Bike’s profile rose dramatically last summer when a Chicago Park District employee took notice, telling Levinson he wasn’t allowed to hand out books in parks. A media frenzy ensued. The “whole upset with the park district,” as he calls it, was quickly resolved, and Levinson now holds a year-round permit to continue his Book Bike mission.

“I want this to be a very positive project,” he says. “I don’t want this to be about a fight.”

—HEATHER LALLEY

For more information on the Book Bike, go to bookbike.org.



UPCOMING

Columbia
COLLEGE CHICAGO

EVENTS

WINTER '10/'11

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



Compression, 2007. Derick Melander.
See Galleries.

Unfold: A Cultural Response to Climate Change

March 17 – April 23
Museum of Contemporary Photography
600 S. Michigan, 1st floor
Glass Curtain Gallery
1104 S. Wabash, 1st floor

This exhibition brings together the works of 25 artists whose innovative responses explore the physical, emotional, and political dimension of our complex world.

FILM

Cinema Slapdown
1104 S. Wabash, 8th floor
The Reader
March 10 at 7 p.m.
Antichrist
April 14 at 7 p.m.

Cinema Slapdown events, featuring a film screening and provocative pro/con debate, take place at Film Row Cinema

LITERARY

Story Week Festival of Writers

March 13 – 18
Various locations
Full schedule at
colum.edu/storyweek

Highlights of the 15th Annual Story Week include conversations, readings, and panels with Jennifer Egan, Irvine Welsh, Rick Kogan, Audrey Niffenegger, Karen Tei Yamashita, Joe Meno, and many others.

The Big Read: The Things They Carried by Tim O'Brien

Month of April
Various locations
colum.edu/bigread

The library and numerous college and community partners will present films, lectures, panels, discussion groups, and more based on O'Brien's important work.

DANCE

The following dance performances take place at

The Dance Center
1306 S. Michigan Ave.
Tickets: \$26 – \$30 at
312.369.8330 or
colum.edu/dancecenter

Check website for additional, related programming.

Robert Moses' Kin

February 24 – 26
Known for sinuous, rapid-fire, and gesture-packed choreography, this boundary-breaking dance company presents *The Cinderella Principle: try these on, see if they fit.*

Same Planet Different World

March 10 – 12
Three parallel works share the stage: Joanna Rosenthal's *Grey Noise*, Carl Flink's *HIT*, and Shapiro & Smith Dance's *To Have and To Hold*.

MUSIC

CJE Presents: A Centennial Celebration of Mahalia Jackson
May 20, 8 p.m.
Chicago Symphony Center
220 S. Michigan

The Chicago Jazz Ensemble honors one of the greatest musical artists.

THEATER

The following two theatre events take place at

Getz Theater
72 E. 11th
Tickets: \$10-\$14 at
312.369.6162 or colum.edu/theater

Floyd Collins

February 16 – March 5
A musical based on America's first great media circus revolving around Floyd Collins' tragic entrapment in Sands Cave.

Bernarda Alba

February 19 – March 3
Michael John LaChiusa's contemporary musical adaptation of Federico Garcia Lorca's original play.

Symposium – Chicago, heatre Capital of America: Past. Present. Future.
May 18-22
Getz Theater
72 E. 11th

Early registration through February 27 colum.edu/theatresymposium
This first-time symposium, hosted by Columbia's Theatre Department with the support of the School of Fine and Supporting Arts, will bring scholars and professionals from around the country and overseas to Chicago for four days of presentations, panels, and performances.

SPECIAL EVENTS

Hip-Hop, Honky-Tonk, and the American Dream

February 24, 5:30 p.m.
1104 S. Wabash, 8th floor
colum.edu/las

Join Dean Deborah H. Holdstein as she welcomes Dr. Stephanie Shonekan to the lectern to discuss the power of contemporary popular music and how it provides a foundation with which to analyze matters of race, class, religion, and patriotism in modern-day America.

Industry Night

Week of May 10
Various locations
colum.edu/industryntight

Industry Night is a series of campus-wide receptions allowing students the opportunity to network and show their portfolios to working professionals in their fields.

Manifest Urban Arts Festival

May 13
Throughout campus
colum.edu/manifest

Experience Manifest. Columbia College Chicago's annual urban arts festival, featuring the work of graduating students from every department, celebrates the next generation of artists and creative professionals.

GALLERIES

Ø Waste: Fashion Re-Patterned

March 3 – April 16
A + D Gallery
619 S. Wabash
312.369.8687 or
colum.edu/adgallery

An exploration of solutions for dealing with fashion's waste and challenging fashion systems through their conceptual framework.



Story Week featured authors, from left: Irvine Welsh, Gina Frangello, Jennifer Egan, Audrey Niffenegger, Preston Allen, Karen Tei Yamashita, Gerard Woodward (see Literary)

STOP SMILING



I SWEAR, THE GUTENBERG GALAXY STILL EXISTS

BY J.C. GABEL (B.A. '99)

Considering I've been working in some form of publishing for close to 20 years now, it may be surprising to learn that my obsession with the printed word started somewhat late.

It wasn't until I got to high school and was blessed with a few sympathetic teachers, who turned me on to books by Kurt Vonnegut, Charles Dickens, Aldous Huxley, James Joyce, Ray Bradbury, Jack Kerouac, and Henry Miller, that I really found my calling. Before discovering books and magazines, I was lost.

For someone like myself with a short-attention span, magazines played a crucial role in bridging the gap to short stories and novels. Before I believed in the gospel according to *Maximum RocknRoll* and *Flipside*, *Rolling Stone*, *Spin*, and Larry Flynt's *RIP* had my undivided attention after school, followed by *New Music Express* and *Melody Maker*, the British tabloid music press known for salacious headlines and overzealous coverage of up-and-coming bands. Working at Barnes & Noble part time in college also meant that I could read *Vanity Fair*, *Esquire*, *Playboy*, and *The New Yorker* for free.

**PHOTOGRAPHY BY
DREW REYNOLDS (B.A. '97)**

After some research at the library, I realized there had been a golden age of magazine publishing, and I had missed it. The journalism of Hunter S. Thompson, Joan Didion, Gay Talese, and Tom Wolfe, in particular, spoke to me. It is funny now to go back and look at notes to myself in the margins of my old, tattered copies of some of these writers' most important works: *Fear and Loathing in Las Vegas* and *On the Campaign Trail*, *The White Album*, *Slouching Towards Bethlehem*, *The Right Stuff*, *The Power and the Glory*, *The Electric Kool-Aid Acid Test*, *Frank Sinatra Has a Cold*, *From Bauhaus to Our House*.

Fifteen years ago, I founded *Stop Smiling*, the magazine for high-minded lowlifes, as a response to the way the mainstream magazines' editorial direction was trending. We emulated many of these publications' older, sexier versions of their former selves: Think vintage *Esquire* under Harold Hayes; *Playboy* in its heyday; the first five years of *Rolling Stone*; *Interview* with Warhol; and '70s powerhouses like *National Lampoon* and *Creem*. Think long-form storytelling through interviews, profiles, and books-in-progress, not just PR vehicles for entertainment publicists and advertiser demands.



Despite the whitewashing of much of his tenure, Bill Clinton was a disastrous president. At the time, my friends and I looked at him as the devil incarnate. Much of what is presently wrong with our country's mass media can be traced back to the Clinton Administration's deregulation of the media, in particular, the Telecommunications Act of 1996 that allowed four or five multinational corporations to buy up unlimited numbers of newspapers, and TV and radio stations, not to mention 90 percent of the magazines on newsstands. This monoculture, already glutinous from the deregulation in the Reagan years, has since then fed the furnace of endless technological distractions we keep telling ourselves we need: reality TV programming, 3-D movies, video games about the real-life War on Terror, six *Us Weekly* variations, far too many Twitter feeds, verbal diarrhea on Facebook, and 84,000 Google search results about "Kim Kardashian's butt."

By the mid-'90s, Jello Biafra, the left-wing polemicist and lead singer of the San Francisco punk band the Dead Kennedys, started stumping for Green Party candidates throughout the country. He would often tell a revved-up crowd of supporters (and I'm paraphrasing here): "Don't kowtow to the mainstream media, become the media!" Something about that message resonated with me.

As email and the Internet have made their way into our day-to-day lives, print media has turned over on its head several times. Many editors have decided that because we are living in this Internet Age, people don't want substance anymore. They want "charticles" and infographics, what my early colleagues and I used to refer to as the "USATODAYIFICATION" of newspapers and magazines: more images and senseless list stories and less actual storytelling, context, and grit.

I embraced most of the new technology when it rolled out, but I must admit that half of my conscious brain is constantly thinking about the past and the words of philosopher George Santayana, who famously said: "Those who cannot remember the past are condemned to repeat it." Looking back, the Internet happened almost overnight. It was a sensation, like the hula hoop. Still, we were warned in school: The Internet was not to be trusted as a primary source if you were researching a story of any kind. This, of course, is not the case today at all; in fact, it's quite the opposite: Most news breaks online first and finds its way into the printed medium (if at all) second. It sounds funny now, but one of the actual classes I took at Columbia College in and around this time was called "Information Search Strategies," which was essentially Google 101 with an ear and nose to the ground for media ethics.

**"DON'T KOWTOW TO THE MAINSTREAM MEDIA, BECOME THE MEDIA!
SOMETHING ABOUT THAT MESSAGE RESONATED WITH ME."W**



**"I HAVE NO BEEF WITH SOCIAL NETWORKING, BUT
I CAN'T SEEM TO TAKE THE PLUNGE KNOWING
IT WILL EAT INTO WHAT PRECIOUS LITTLE TIME I HAVE"**

The predicted death of books, magazines, and newspapers has been looming for many years. But the print-is-dead mantra that has dominated the news in the last couple of years is unmistakably linked to the advent of the Amazon Kindle and Apple's iPad. There's no doubt that some of these new technologies are useful. But I'm still not convinced that Silicon Valley will ever get people like me to read a book by Thomas Pynchon or the *The New Yorker* on an e-reader. A Stieg Larsson book? Perhaps. A *Freakonomics* book? I could imagine it. The majority of books that people read these days are pleasurable airplane reads. So at worst, we're looking at the death of the cheap trade paperbacks sold at airports, Target, Walmart, and grocery stores (the retailers that reportedly make up three-fourths of where printed goods sell today). For literature, good writing, or printed books, we'll just have to huddle together in our little nichédoms because that's where the future lies, perfect bound and saddle stitched.

Gary Shteyngart's new novel, *Super Sad True Love Story*, envisions a post-literate world where books are loathed because, among other reasons, they smell. When I talked to *The Atlantic's* Alexis Madrigal in a recent interview, he said, "I can't adjust as a human being to what's required of me digitally. The analog part of me is like grains of sand: It's all slipping away."

Last year, Harvard professor/librarian—and expert on the history of the book—Robert Darnton published a collection of essays titled *The Case for Books*. His insightful 200-page treatise is adapted from a handful of pieces he published in the *New York Review of Books* about his work on the Google Book Search project and his quest to create a digitized library online for the everyman, as well as his reservations and predictions about the future of books in our culture. "A generation born digital," he writes in the introduction, "is always on, conversing on cell phones, tapping out instant messages, and networking in actual or virtual realities. The younger people [that] pass you on the street or sit next to you on the bus are simultaneously there and not there. They shake their shoulders and tap their feet to music audible only to them inside the cocoon of their digital systems. They seem to be wired differently from their elders, whose orientation to machines comes from another zone of the subconscious. Older generations learned to adjust dials by turning knobs; younger generations toggle. The difference between turning and toggling may seem trivial, but it derives from the reflexes situated deep in the kinetic memory. If you were trained to guide a pen with your index finger, look at the way young people use their thumbs on mobile phones, and you will see how technology penetrates a new generation, body and soul."

This is no dystopian science-fiction novel: Darnton's book is an intellectual discourse—right here, right now—about the future of the printed word and what it means for how human beings learn and absorb information.

This would be a good time to point out that I'm not on Facebook or Twitter. In defense of myself, I always say: "It's not a political decision. We use social media to promote our book projects and former magazine. It's a matter of preference and time management." I have no beef with social networking, but I can't seem to take the plunge knowing it will eat into what precious little time I have these days to read books and magazines quietly. I just hope, in 25 years, as some have predicted, we haven't reached a stage where people look twice when they see someone on the street or the train with a book under their arms instead of a flat-screen gadget. If that future presents itself, I would happily retreat, as the Book People did at the end of Ray Bradbury's classic, *Fahrenheit 451*, and live the rest of my life out in a peaceful forest. I'd only have the noises of the birds and the trees to distract me instead of some bozo yakking away on his Bluetooth smartphone.

PORTFOLIO:

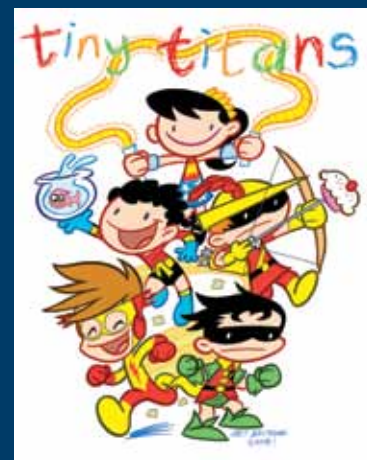
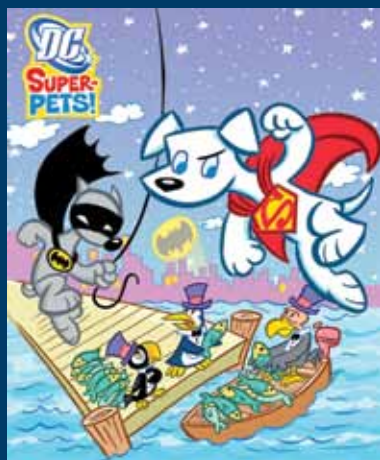
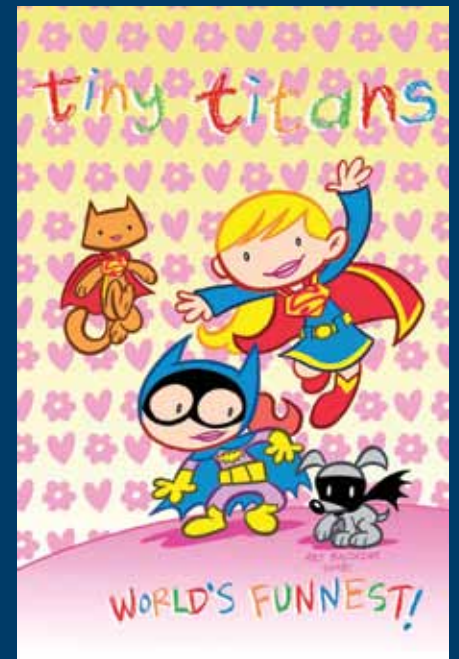
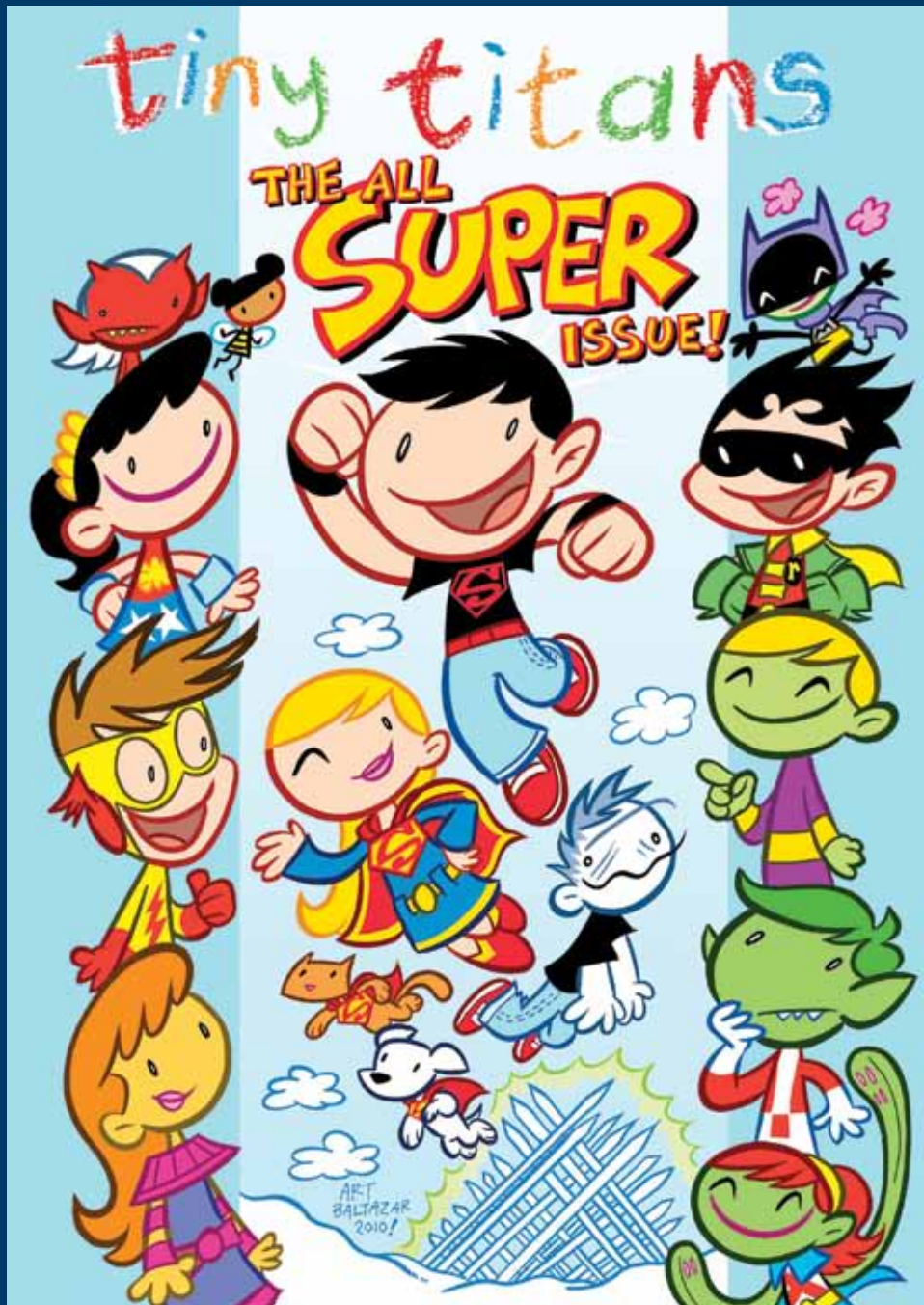


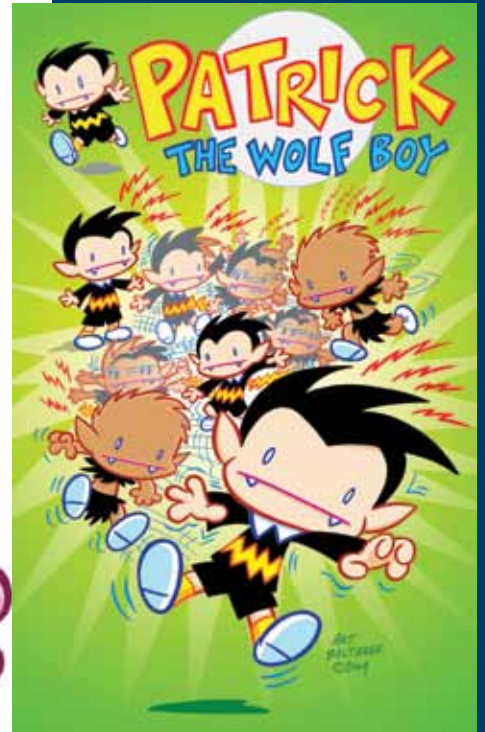
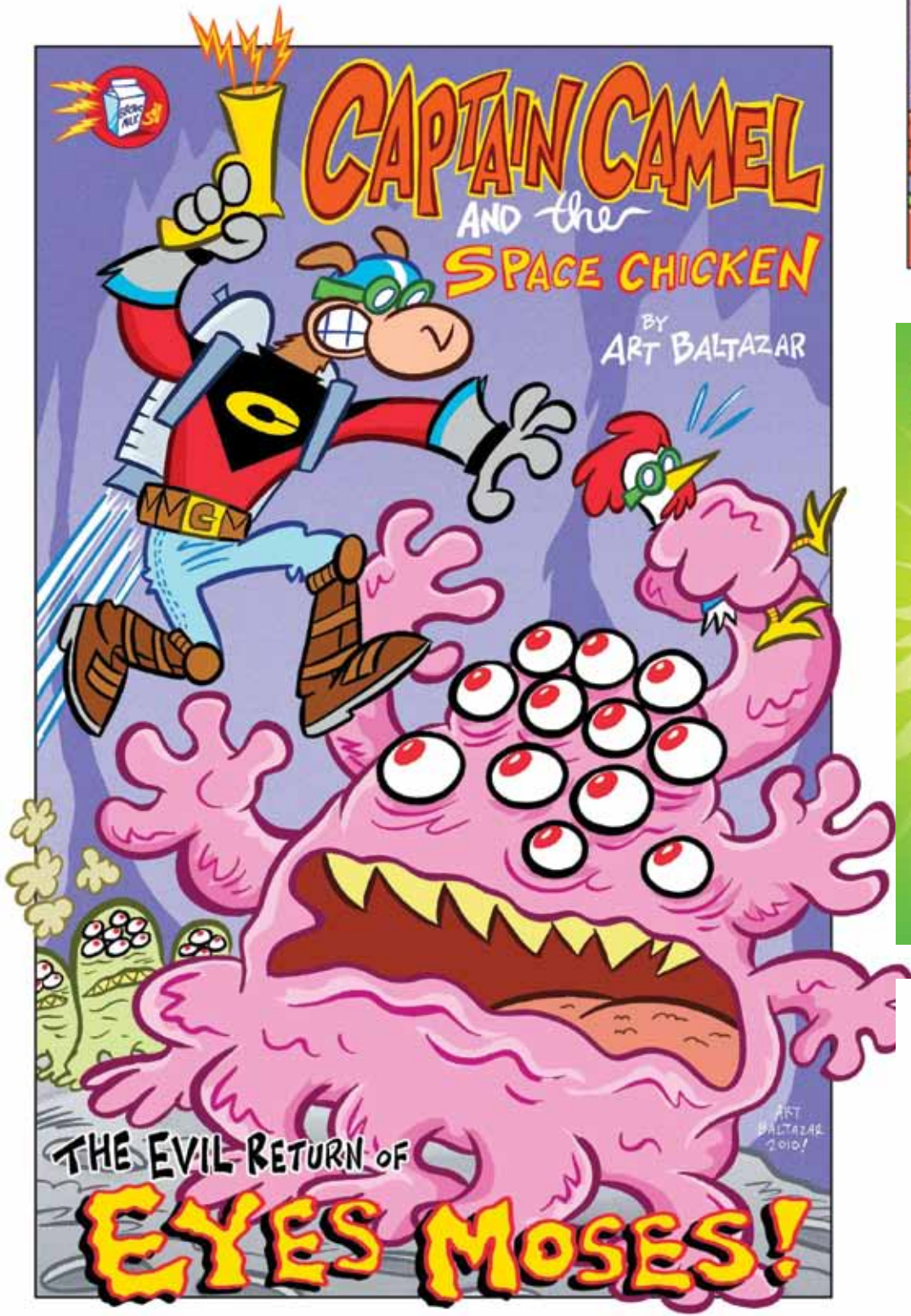
Art Baltazar (B.A. '92)

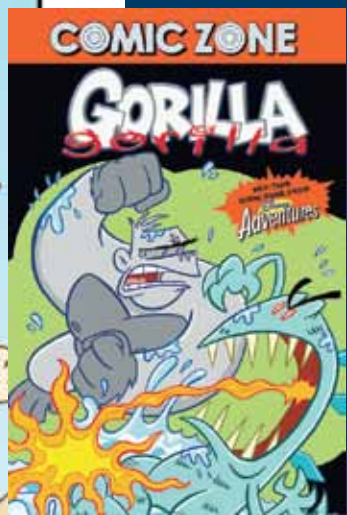
Art Baltazar didn't get to bed until 4:30 in the morning because of a pressing work deadline, and now, a few short hours later, he's off to another convention. He couldn't be happier about it. ✨ "I've always known what I wanted to do, even as a little kid," explains the ebullient cartoonist and comic artist. Since graduating from Columbia in 1992, he's gone from selling his own self-published comics at convention booths to creating major properties for clients such as Disney and DC. In 2009, Baltazar's work on DC's *Tiny Titans* received the coveted Eisner Award for Best Kids Comic, as well as the adoration of fans and critics. ✨ He does most of his work in the "other world" of his colorful, tucked-away home studio, located in Streamwood, a suburb north of Chicago. "I bought this house about four years ago," he says. "It had a raw unfinished basement that I needed for a workspace. My dad heard I was going to paint it; he brought over all these drop cloths, painting supplies, and paint. But I'd already taken all my leftover paints and done it, so it was purple, yellow, blue, beige—all these crazy colors next to each other." He laughs. "I put thousands of action figures all over the place. My kids like to play with them, even if they don't know who some of them are supposed to be. My first job was at White Castle, and my first check was for \$145. I called up Kenner and spent all of it ordering *Star Wars* figures I needed for my collection." ✨ Baltazar's distinctive artistic style (most notably, his highly expressive small-statured characters) at first put him at odds with the mainstream. "When I started, I'd try to fit the mold. I could draw a really good Batman, a good Spiderman. But there were always guys who could do that sort of thing better than me. When people would approach me to do licensed characters from TV and stuff like that, I wouldn't get the job because my versions always looked so different." Rather than resist these artistic tendencies, he made the wise decision to embrace them. "I started to realize that I was a cartoonist more than anything, so that took over. I self-published my own work, and without realizing it, I developed my own brand. Now, when people come to me, it's because they're looking for the sort of thing that I do." ✨ The genesis of *Tiny Titans*, according to Baltazar, can be traced back to a comic convention panel with DC president Don DiDido. An aging fan asked the panel if he could expect to see Martian Manhunter return to DC's storylines in his lifetime. "Don said to me later, 'Oh my God, our fans are going to die.' The fans had gotten older, and the stories aged up to match that audience. But we needed new fans, to bring kids into it again, and that's what he approached me about." ✨ *Tiny Titans*, created by Art Baltazar and Franco Aureliania, was the result: a colorful, fun, elementary-school take on the angsty superhero team Teen Titans. Soon, kids and adults alike were echoing the team's rallying cry, "Aw yeah, Titans!" The comic's "overnight success" owes much to nearly two decades of Baltazar's unflagging dedication to his talents. ✨ Baltazar's love of comics, cartooning, and illustration guided his educational choices. "I attended Curie Metro High School because they had an art program. Of course, when it came to be time for college, I wanted to go to art school. I came to Columbia because they offered a bachelor's degree. I wasn't sure how I was going to make it with my art after school, but I knew that a degree goes a long way. I took all the painting classes, drawing classes, color theory, learned all the techniques, and I still had that degree, too." ✨ Baltazar is visiting seven cities this year for conventions and events, a scaled-down schedule compared to earlier ones. He does crayon sketches for fans and poses for pictures with them. He loves it, even if his drawing hand gets a workout. "Comic book fans—if you get them to laugh, or connect with something—they'll claim you as their own. It's a great feeling, flying to somewhere that people are waiting to meet you." ✨ "It's been crazy," he says. "I've been out there cartooning for 18 years. *Tiny Titans* came out in 2007. After that, I'd go to conventions and people would say, 'Where'd you come from?' I'd always been there, always had a table, but now they knew who I was. To have something like that happen all of the sudden was—it was awesome." —GEOFF HYATT (M.F.A. '09)

Aw Yeah, Art!









SPOT
ON



“ Just like Joan Jett said,
‘I love rock and roll.’ I love what I do.
I love communicating with people.
I am always ready to rock.”

LAURA STEELE (B.A. '84)

Laura Steele is not your average DJ. Her throaty voice rakes across the airwaves as she delivers customized shows for each of the cities her broadcast reaches. “I embrace each city like it’s my own. I’ll talk about their sports teams and relate to them specifically,” Steele says.

Based in Indianapolis, Steele plays classic rock for Clear Channel Communications at Q95. She is also on the air in Dallas, Charlotte, and the Bay area. On the weekend, she’s on forty stations with one show. “It’s insanity. It’s radio ADD at its best,” she adds.

Laura originally went to school for fashion in Chicago. She and her girlfriends would pile into her car and fly down Lake Shore Drive. On one particular drive in 1985, she popped in a song by Billy Idol. “You should really be a DJ,” a friend insisted. “You’re always telling us what songs to listen to.” The next day Steele called her dad and told him she wanted to be a disc jockey. Her father did some research and found Columbia; she transferred that semester.

“Immediately, I felt at home at Columbia. It was a well-oiled machine. I was being taught by professionals like Terri Hemmert, who made all the difference in the world,” she says. “It felt like you were going to work, but you were going to school.”

Steele interned at a radio show called the Rock & Roll Diner. She answered the request line, learning the mechanics of a real station. She landed her first job in Indianapolis, thanks to a tape of her work, which she made in a Columbia air check class. That was twenty years ago. She has been working nonstop ever since.

“When I’m on the radio, I envision I am talking to one person. I never say, ‘Hello, Indianapolis.’ I’m not talking to the city. I’m talking to the guy who’s eating his Subway sandwich at work. I’m talking to the gal who just dropped her kids off at gymnastics and cranks up the radio to hear Aerosmith or Van Halen,” she says. “I belong to *one* set of ears. I belong to one person. I learned that at Columbia.”

So, what keeps her going? The music, of course. “Just like Joan Jett said, ‘I love rock and roll.’ I love what I do. I love communicating with people. I am always ready to rock.”

Last year, Steele was a Columbia Alumni Award recipient. She maintains it was one of the most incredible experiences of her life. “I am where I am today because of that school.”

—REA FREY

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Listen to the Echoes: The Ray Bradbury Interviews By Sam Weller

**[Stop Smiling Books, 2010.
\$18.95 paperback]**

**Reviewed by Jessi Gaylord
(M.F.A. '09)**

Sam Weller's *Listen to the Echoes: The Ray Bradbury Interviews* reads like a late-night rambunctious conversation about life and love. The foreword, penned by indie rock savant Black Francis of the Pixies, sums up his affection for Bradbury's work: "The words are not happy, but they are still beamed out from a heart hopelessly in love. Ray Bradbury loves you. He loves the whole damn thing, from the most distant burning star to your silly haircut." Ray Bradbury, it should be noted, delivered the commencement address to Columbia College Chicago's 2009 graduating class and the theme of his speech was love: loving life, loving who you are, and loving what you do.

Weller, an assistant professor in Columbia's Fiction Writing Department, collected these interviews as part of his research for his biography *The Bradbury Chronicles: The Life of Ray Bradbury* (HarperCollins, 2005). Weller includes a prelude to each chapter, which are arranged by subject matter (childhood, Hollywood, fame, friends, politics, sexuality, literature, etc.), filling in essential

background and timelines to paint the scene for Bradbury's anecdotes.

Along the way are poignant glimpses of the early twentieth century (Bradbury on roller skates, being pulled down the street by his dog), and details of the Depression (he knew his father was economically challenged because he couldn't afford to drive; instead he walked all over L.A. looking for work). We see young Bradbury canvassing for autographs outside major studios in Hollywood, seeking out Marlene Dietrich, Clark Gable, and Judy Garland. From the beginning to the end, Bradbury morphs from a young enthusiastic star chaser to a chased star himself. Aside from a prolific career in fiction with books like *Fahrenheit 451* and *The Martian Chronicles*, Bradbury wrote for TV, theater, and movies, including the screenplay for *Moby Dick*.

"It's going back to your own myth," says Bradbury in the first pages of the book. At times, he veers toward wild and whimsical claims, such as remembering his birth and the "flavor" of his mother's breast milk. Weller recognizes Bradbury's fantastical exaggeration and assumes a pragmatic tone and line of questioning to assuage skeptical readers. Weller also recognizes that Bradbury is foremost a brilliant storyteller, and that readers will suspend their disbelief and enjoy the

unapologetic self-mythologizing and enthusiasm that went into his love of life and literature.

The Fix Is In: The Showbiz Manipulations of the NFL, MLB, NBA, NHL, and NASCAR

By Brian Tuohy
**[Feral House, 2010. \$16.95
paperback]**

**Reviewed by William Meiners
(M.F.A. '96)**

Any sports fan who found Michael Jordan's October 1993 "retirement" from basketball to pursue a baseball dream suspicious might enjoy Brian Tuohy's (B.A. '95) investigative look at the corrupt wide world of sports. *The Fix Is In* examines a history of collusions, cheats, and criminal associations (long before the 1919 Black Sox) through the various black eyes sustained in these major leagues. This long illegal history has somehow prospered in cahoots with the growing media empires showcasing (and perhaps orchestrating) the games, which many of us take for true reality TV.

Thoroughly researched, *The Fix Is In* provides the documented laundry lists of the gamblers, accused rapists, and drug abusers who played the games. Just think: Pete Rose, Kobe Bryant, and Mark McGwire. As bottom-line dollars shared between networks and owners seemingly matter more

than championships, Tuohy turns a critical eye on everything from dubious transactions, such as Wayne Gretzky's trade from the relatively backwoods Edmonton Oilers to the Los Angeles Kings, to the questionable calls of quarterbacks, coaches, and referees in various Super Bowls.

Consistent throughout his thesis, Tuohy sheds light on controversies routinely swept under management desks. Following a mid-decade strike, Major League Baseball turned a blind eye to the steroid era. Committed to its greatest revenues through television, "The NFL," Tuohy writes, "made a deal with the devil to secure such great success."

As for Air Jordan, who couldn't hit his weight in Double A Baseball but did win six world championships with the Bulls, his fast-break retirement still raises questions. Tuohy calls it part-time banishment as punishment for Jordan's out-of-control gambling habits. He notes one unquestioned phrase from Jordan in that 1993 press conference. Asked about returning, Jordan said, "If the Bulls will have me, if David Stern lets me back in the league, I may come back."

Tuohy asks: Why would he need the commissioner's permission? But the man eventually named ESPN's "Greatest Athlete of the 20th Century" did return to Stern's league.



Stern, in turn, claimed the gambling investigations turned up nothing on Jordan. Controversy averted, the most marketable man in basketball reinstated. And that's just the tip of the dirty iceberg in *The Fix Is In*.

Un Canto a la Mujer
By Andrés Ponce Partida
[Dog Ear Publishing, 2010.
\$18.95 paperback]
Reviewed by Daniel Godston

Andrés Ponce Partida's (B.A. '02) poetry collection *Un Canto a la Mujer* is a paean to women: "This book is a celebration of women. / It is a song of appreciation / to the most beautiful and complete being / I have ever known: la Mujer." These poems often contain exalted language, such as "... and when everybody dreams about the stars, / I don't have to. / I dream about her. / For she embodies / the enchanting mystery / of a thousand stars."

At times the poems in this collection contain exciting and fresh language, with lines such as "Until then / we'll keep living / in the shadow of our instincts ... / Until then / we'll keep biting off our silence" (in "Dancing with the Devil"); "Monochromatic and sustained / we experience the worst moments of our lives" (in "Portrait of an Angel"); and "Silence has a rhythm / Perfection is tangible" (in "If You Ask Me"). However, there are some places

where the language and imagery could have been more tightly edited.

Partida is also a painter and photographer, and his sense of visual composition contributes to the ways in which he uses the page as a canvas, with interesting typography that adds to the playful imagery and sense of linguistic flow. For instance, some poems are arranged with the lines beginning against the left margin, whereas the lines of other poems move around the page with visual leaps. This is Partida's first book, and it will be interesting to see what his next book will be—for instance, if he develops a project that combines his visual art with his poetry.

Foodchain
By Jeff Jacobson
[Five Star Publishing, 2010.
\$25.95 hardcover]
Reviewed by Geoff Hyatt (M.F.A. '09)

When a novel's hero is a brain-damaged alcoholic vet-school dropout making a living poisoning racehorses for the mob, and the story begins with him stuffed in a Mercedes trunk wearing only his underpants and one sock, a reader can expect events will only go from dark to darker. Jeff Jacobson's (M.F.A. '02) *Foodchain* exceeds these expectations. His redneck-noir-horror debut, *Wormfood*,

rewarded strong-bellied readers with an over-the-top struggle for survival. Jacobson ups the ante in *Foodchain*, a venomously efficient tale set in a landscape of transcendently surreal violence.

Frank Winter is on the run from suit-wearing businessmen who carry guns and zip-ties. He drifts into the isolated town of Whitewood, where he scores some money betting on the world's most depressing rodeo. After accompanying a few hard-drinking rodeo clowns to an underground pit-fighting event, Frank learns about Horace Strum. An ailing, rich, cowboy type who rules over his town like Nero in Wranglers, Strum is looking for one last hunt before the big dirt-nap. Frank offers him a business opportunity that will allow Strum to create his very own American safari and earn Frank enough cash to get out of the country. But when Strum offers Frank a temporary position restoring the safari's animals to a condition suitable for blood sport, he makes the mistake of accepting.

"We're nothing but predators," says Strum. "Your opposable thumbs there, those're nothing but longer, sharper teeth." Strum's two-bit philosophy (he attributes a famous Will Rodgers quote to Roy Rogers) and spiritual pronouncements do little to dress up his base ugliness. His greed is rivaled only by his lust for power,

and the triumph of death over life is its ultimate expression. Frank finds himself in a vicious circle where everyone is out for himself when Strum's safari begins. The mounting death toll of both man and beast evokes the question famously asked by *The Texas Chainsaw Massacre's* tagline: "Who will survive—and what will be left of them?" Readers will tear through the pages to find out.

more . . .

Dear Baby, Let's Dance
By Carol Casey
Illustrated by Jason Oransky
[DearBaby Books, 2010. 26
pages, \$14.95 hardcover]

Through rollicking rhymes and endearing illustration, Baby learns different dance techniques from each of her family members in Carol Casey's (B.A. '83) latest *Dear Baby* book.

Brothers Don't Travel: Short Stories of Israel
By Kenneth Ngwa
[Virtualbookworm.com, 2010.
288 pages, \$12.95 paperback]

Kenneth Ngwa (B.A. '06) uses poetry to explore the tumultuous region of Israel from a different angle, focusing on the interest, surprise, and humor of a country that is still discovering itself.

OUTTHERE:

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DEAR ALUMNI,

As I have traveled throughout the country over the past five years, I have had the opportunity to meet hundreds—maybe thousands—of creative and entrepreneurial Columbia College alumni. I am always impressed with the caliber of creative spirit and commitment each of you possesses.

During the past year you have raised the bar for participation and giving back to Columbia College in a very meaningful and significant way. With the opening of our first new building, the Media Production Center, 2010 marked a milestone for the college in which alumni played a key role. **Alumni giving is at its highest level in the college's history.** The development of regional alumni chapters continues to grow. And alumni continue to be a creative force in their respective industries, garnering awards and recognition at the highest levels in their fields. You are all making a difference and creating change!

The Office of Alumni Relations continues to be the central hub for alumni networking and services throughout the country. Your teams in **Chicago** and **Los Angeles** are committed to providing each of you the service and attention you need. We've recently enhanced those services by forming a partnership with the **Career Transitions Center of Chicago** (CTC), a not-for-profit, full-service career mentorship and resource center. The CTC will provide alumni with both discounted services and access to free workshops.

To learn more about our alumni career services, visit colum.edu/alumnijobs.

All the best,



Eric V. A. Winston, Ph.D.

Vice President, Institutional Advancement/Alumni

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

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

To submit your news, log in to the alumni online community at colum.edu/alumni.
The listings here are edited for length; the website features expanded news, notes, and pictures.

CLASS NEWS

1950s

Donald Smetzer ('59) took the iconic photo of Macaulay Culkin for *Home Alone*, and his photos were used in posters, covers, and publicity kits for Oscar winners *Norma Rae*, *Coal Miner's Daughter*, and *Breaking Away*. He now takes iconic state photos for *TravelUSA*, Getty, and Alamy, which have appeared in publications such as the *Chicago Tribune*, *National Geographic*, *New York Times Travel*, *People*, *Newsweek*, *Encyclopedia Britannica*, and *Rand MacNally*.

1960s

Kaz Ayukawa (B.A. '68) was chosen as one of two to hold a class as part of the Saint Charles Public Library Karen G. Russell Memorial Student Lecture Series. His topic, "Drawing for Fun," was attended by 40 kindergarten through fifth-grade students. Kaz is currently working on a memoir about his transition from an Alberta, Canada, farm boy to a CBC news photographer. Visit kazayukawa.wordpress.com.

1970s

Len Amato (B.A. '75) is president of HBO Films, which garnered a total of 35 2010 Emmy nominations in a variety of categories for *Temple Grandin*, *You Don't Know Jack*, and *The Special Relationship*.

Alfred Bergstein (B.A. '77) opened video production company Mountainstone Productions in Port Townsend, Washington. He won a State of Washington grant recently and completed *Voices of the Strait*, a 16-minute video

interviewing residents of the Olympic Peninsula on changes to the environment over the past 70 years.

Paul Broucek (B.A. '74) was recently named president of music at Warner Bros.

Mike Felten (B.A. '72), a veteran of rock, country, and blues bands, performed at Chicago's Elbo Room October 10. Mike founded Record Emporium in 1979 and has been selling music continually since then. Visit recordemporium.com.

Hank Grover (B.A. '79) won a Daytime Emmy Award for his work as a stunt coordinator for the live-action children's series, *Rider Dragon Knight*, which aired 38 episodes on the CW network last year.

Robert Kameczura (B.A. '71) is a photographer, artist, and arts writer. His solo art show, *Robert Kameczura: Contemporary Old Master*, ran October 10 through November 19 at the Elmhurst Artists' Guild Gallery in Elmhurst, Illinois.

Marvin T. Jones (B.A. '76) recently wrote, narrated, and coproduced a stage production at the Galley Theater of Ahoskie, North Carolina. Marvin's script, *The Winton Triangle*, tells the history of his 20-year landowning community of color, which he works to preserve and present the history of through research and documentation as the executive director of the Chowan Discovery Group.

1980s

Scott Adsit (B.A. '89) was nominated for a Primetime Emmy Award in a Comedy Series for his acting in *30 Rock*.

Ronald Bergin (M.A. '86) will celebrate *Cross Country Skier's* 30th anniversary as the magazine's publisher. The anniversary issue (October 2010) was the first online-only edition of *Cross Country Skier*.

Penelope Cagney's (M.A. '88) new book, *Nonprofit Consulting Essentials: What Nonprofits and Consultants Need to Know*, is available now from Amazon.com, BN.com, and Borders.com.

Curt Chiarelli's (B.A. '89) sculpting was nominated for a Primetime Emmy Award for a Short-Format Animated Program for *Robot Chicken: Full-Assed Christmas Special* (Cartoon Network).

Rick Goldschmidt (B.A. '87) appeared on the History Channel in HD updates of the programs *Haunted History of Halloween* and *Home for the Holidays: Thanksgiving and Christmas Unwrapped*. Rick is also working on his fourth CD, *Drama Free*, with members of the Gin Blossoms. Visit enchantedworldoffrankinbass.blogspot.com.

Laurie Goux ('86) recently performed at the Bucktown Arts Festival in Chicago and is also the artistic director for SpiritWing Dance Ensemble. Visit spiritwingdance.com.

Sharon Mesmer (B.A. '83) received a Fulbright Specialists Award and has been selected as one of 400 U.S. faculty and professionals for a Fulbright Specialists project. Sharon will present a series of lectures on modern American poetry and fiction for undergraduates and faculty at the Orsk Humanitarian-Technological Institute in Orsk, Orenburg, Russia, during the spring 2011 semester.

Steve Meyer (B.A. '88) won a Creative Arts Emmy and was nominated for a Primetime Emmy Award in Outstanding Special Visual Effects in a Series for his work on *CSI: Crime Scene Investigation*.

James Richardson (B.A. '86) finished animating the character of Creature from the latest Cartoon Network show *Scooby Doo and the Lake Creature*.

Andy Richter ('88) was nominated for a Primetime Emmy Award in Writing for a Variety, Music, or Comedy Program and Variety, Music, or Comedy Special for *The Tonight Show*.

1990s

Andrew Bolhuis (B.A. '94) was nominated for a Primetime Emmy Award for Picture Editing for Non-Fiction Programming in *Survivor*.

Collin Daniel (B.A. '94) is the casting director for the CBS comedy *How I Met Your Mother* as well as the TV Land comedy *Hot in Cleveland*, starring Betty White.

Pierre Evans (B.A. '98) released his CD *AVALANCHE!*, a collection of original steppin', neo soul, and R&B hits. He will tour throughout the year to promote *AVALANCHE!*

Amber Gribben (B.A. '97) is known as "Amber the Urban Worm Girl" for her expertise at using worms to create nutrient-rich soil. She joined about a dozen others to offer environmentally friendly tips at the Mt. Prospect Public Library's first Green Fair in September.

Mark Hollmann ('94) has been invited to join the Tony Awards

nominating committee for the 2010-11 Broadway season.

Erica Hubbard (B.A. '99) was featured in the 15th Anniversary (September 2010) issue of *Vibe* magazine. Erica will also star in BET's upcoming sitcom *Let's Stay Together*.

Alfreda Lewis (B.A. '94) interviewed Common for 88.5 Jazz FM KSBR radio.

Chris McKay (B.A. '91) won a Creative Arts Emmy. His directing was nominated for a Primetime Emmy Award for a Short-Format Animated Program for *Robot Chicken: Full-Assed Christmas Special* (Cartoon Network).

William Meiners (M.F.A. '96), editor of *Sport Literate*, is celebrating the magazine's fifteenth anniversary. Visit sportliterate.org.

Harlan Reece (B.A. '93) has been busy working as an AP lead teacher in the Dallas Independent School District, hosting a progressive talk show on Blog Talk Radio every Thursday at 7 p.m. CST, and writing weekly articles at Examiner.com.

Drew Reynolds (B.A. '97) recently shot album covers for Los Lobos, Richard Thompson (Shout! Factory), and Andre Williams (Bloodshot Records). In addition, he shot press photos for Autolux and The Henry Clay People (TBD Records), Rooney (Warner Bros. Records), and Maps and Atlases (Barsuk Records). See Drew's work in this issue of *DEMO* (See pages 10-13 and 26-29).

Cherie A. Richardson (M.A. '99) is the director of development for the Foster College of Business Administration at Bradley University in Peoria, Illinois. The native Chicagoan previously held the position of executive director of marketing and communications at Morehouse School of Medicine in Atlanta.

Robert Steinmetz (B.A. '96) is the founder of a nonprofit teen community center in Chicago's southwest suburbs. The Bridge Teen Center provides free programs during

afterschool and supervised hours. Visit thebridgeteencenter.org.

Jerry Vasilatos's (B.A. '90) music video *Burlington Northern* was nominated for Best Director and Best Cinematography by the World Music Independent Film Festival in Washington, D.C.

Jay Vinitzky (M.A. '95) is the post-production supervisor for the film *Horrible Bosses*, which stars Jennifer Aniston, Jason Bateman, and Colin Farrell. Fellow alum **Peter Teschner** ('80) is editing the film.

2000s

Chris Baron's (B.A. '02) cinematography was nominated for a Primetime Emmy Award in Animated Program for *Alice Earths*.

Jim Boring (B.A. '00) is the author of the book-length poem *Condo* and was featured in *Poets and Artists* this past summer. Visit issuu.com.

Cassandra Boughton (B.A. '08) participated in the Miss California USA Pageant in Palm Springs, California, in November.

Sara Brinkman (B.A. '03) just graduated from Rockhurst University in Kansas City, Missouri, with her master's in elementary education. She will be teaching third grade at a private school in Kansas City.

Jared Cortese (B.A. '04) recently released his first full-length album, *The Highest Highs & Lowest Lows*, with his band The Jesus Rehab. Jared is the lead singer, guitarist, and songwriter for the band, which has been playing in Seattle since 2005. Visit thejesusrehab.com.

Chris Eliopoulos (B.F.A. '07), illustrator of the children's book *Bun, Onion, Burger*, is writing and illustrating a new all-ages comic book series titled *Okie Dokie Donuts*, which is being published by Top Shelf. In addition, Chris has served as animation director for segments of *Yo Gabba Gabba* on Nick Jr.

Jeremy Felton ('09), a.k.a. Jeremih, released his sophomore album *All About You*. The album is a follow up to his debut *Jeremih*, which featured the Billboard Hot 100 single "Birthday Sex."

Jess Godwin (B.A. '05), who played Polly Peachum in Stephanie Shaw's staging of *Three Penny Opera* as a student, played the female lead in Sondheim's *Sunday in the Park with George*, which ran through October 31 at Stage 773 in Chicago. Visit stage773.com.

Niki Grangruth's (M.F.A. '09) and **James Kinser's** (M.A. '05) collaborative work, *Girl with a Pearl Earring*, was selected for exhibition in the fifth annual Kinsey Institute Juried Art Show, which was on view in June 2010 at the School of Fine Arts Gallery at the University of Indiana, Bloomington. The photograph is part of a series exploring gender identity through reinterpretation of classic works of art. *Odalisque (after Ingres)*, another piece from the series, was on exhibit this summer as part of the Strange Beauty exhibition at the Center for Fine Art Photography in Fort Collins, Colorado.

Brittany Harris (B.A. '09) was recently hired as a general assignment reporter for WHIZ-TV in southern Ohio.

Eli Kaberon (B.A. '09) recently began a new, full-time position as associate editor at *Pro Football Weekly* in Deerfield, Illinois. Eli writes and edits for the weekly newspaper, as well as its website.

Stephean Leuenberger (B.A. '07) cowrote "My Love Is Here For You," released internationally via Robbins Entertainment (USA) for Italian-based vocalist Edun's follow up to *Put 'Em Up*. The song was written by Alice Edun, Stephean Leuenberger, Adam Tas, and Lee Robinson. Remixes by production team Bassmonkeys (UK) can be found on the digital single. Visit stephenleuenberger.ch.

Eric Martin ('06) was cast as Humphrey Devize in a rare revival of Fry's *The Lady's Not for Burning* at the Theo Ubiqwe Cabaret Theatre. The show was performed at No Exit Café in Chicago.

Janet Massman (B.A. '08) was promoted to assistant product manager at the Territory Ahead, a multi-channel apparel company that started in 1989 as a catalog. She is responsible for merchandising the women's apparel assortment, procuring all accessories and branded apparel, and managing the exposure and promotion of women's product in the catalogs.

Kevin McCullough ('00) was nominated for a Primetime Emmy Award in Short-Form Picture Editing for *Jimmy Kimmel Live*.

Jordan McGee (B.A. '05) is the director of communications for Allegiant Air, headquartered in Las Vegas.

Mike McGuirk (B.A. '08) was chosen out of 1,000 applicants to participate in the New York Directors Guild of America trainee program.

Leon Micek (B.A. '01) won the Best Nebraska Screenplay and Best Feature Screenplay at the 2010 Omaha Film Festival with his comedy screenplay *The Imperfects*.

Lauren Mueliner (B.A. '08) produced and made her directorial debut at Gorilla Tango Theatre with a show called *Republic County*.

Aaron Munoz (B.A. '01) is starring as Ignatius J. Reilly in the premiere of *A Confederacy of Dunces* at Theatrical Outfit in Atlanta. The production is a new adaptation of the Pulitzer Prize-winning book by John Kennedy Toole, directed by Richard Garner.

Tisha Nemeth-Loomis's (M.F.A. '09) manuscript, *Terrain of My Affection*, has been accepted for publication by Fractal Edge Press. The book is forthcoming in 2011.

Gabe Pastrana (B.A. '05) cowrote and produced *It Takes a Village, People!*, the first gay-themed production from Salsation Theatre Company. The show explores the intersection between love, family, and the Latino experience in the village of gay life, and ran through November 6 at Gorilla Tango Theatre in Chicago. Visit gorillatango.com.

make connections that work: colum.edu/alumni

Jeffery Philips (B.A. '06) wrote and released two novellas, *Whiskey Pike* and *Turban Tan*. He is adapting *Whiskey Pike* into an independent feature film.

Ronnie Polidoro (B.A. '09) is the associate producer for msnbc.com's primetime show *The Last World* with Lawrence O'Donnell.

Jacob Saenz's (B.A. '05) poem "Evolution of My Block" was published in the September issue of *Poetry* magazine. Jacob's poem "Sweeping the Stars" has also appeared in the magazine.

Matthew Scaro (B.A. '05) formed his own company, Progressive Cable Solutions, and has secured a contract with Wide Open West, a cable, Internet, and telephone company in the Cleveland market. Matt's plans are to expand to Los Angeles, Orlando, Dallas, and Las Vegas.

Tara Schile (B.A. '08) published a non-fiction book called *Not Everything I Say Is Nonsense*, and is working on her second book, *We're Just the Size of Grownups*.

Michael Stahl-David (B.A. '05) will appear in the upcoming ABC television series *My Generation*. Michael began

his television acting career in 2007 when he made a guest appearance as Riordan Grady in the series *Law & Order: Criminal Intent*.

Barb Staples ('05) owns Limebarb, North America's largest independent manufacturer of costumes for cosplay (a word derived from costume and play). The company turns out an average of 350 orders a year.

Omega Stewart ('08) cowrote an episode of season four of *Tyler Perry's House of Payne*.

Sean Stillmaker (B.A. '10) is working for *Journal and Topics* (journal-topics.com), a community newspaper covering thirteen of Chicago's northwest suburbs.

Deborah Stokes (M.A. '00) is the curator for education at the National Museum of African Art, Smithsonian Institution, and she organized a message-writing project in conjunction with the exhibition *The Healing Power of Art: Works of Art by Haitian Children After the Earthquake*. Visit africa.si.edu.

Milton Suggs (B.A. '06) was selected for Betty Carter's Jazz Ahead residency

program in 2010. This opportunity enabled him to work side by side with legends such as Dr. Billy Taylor, Curtis Fuller, and Dr. Nathan Davis.

David Tuber (B.A. '05) directed *Mary Shelley's Frankenhole* featuring the alumni talent of **Scott Adsit** (B.A. '89), **Jay Johnston** ('07), and **Andy Dick** ('89).

Jayme Wojciechowski (B.F.A. '10) has been accepted into a one-year master's program in classical and contemporary text (acting) at the Royal Scottish Academy of Music and Drama. She is looking forward to learning in a new country and continuing to develop her acting technique.

Ytasha Womack ('02) and Derek T. Dingle have coauthored *Post Black: How A New Generation Is Redefining African American Identity*, which can be found on Amazon.com.

Sarah Young ('08) was a semifinalist in the 2010 Thelonious Monk International Jazz Competition, where she was one of twelve international vocalists chosen to compete in one of the most prestigious jazz competitions in the world. She competed for \$20,000 in front of judges Patti Austin, Dianne

Reeves, Kurt Elling, Al Jarreau, and one of her heroes, Aretha Franklin, on October 3 in Washington, D.C. Visit monkinstitute.org.

Zachary Zeman (B.A. '08) was the executive producer for *A Horrible Way to Die*, which premiered at the Toronto International Film Festival.

Milestones

Joan Hammel (B.A. '86) and her husband Mark adopted a son, Adam, two days after his birth on August 11 (also Joan's birthday!).

Holden Hayes (B.A. '05) was married to Ying Hon Hayes on July 17, 2010.

In Memoriam

Nicholas Anthony Alleva Jr. (B.A. '95)

FACULTY & STAFF NOTES

Todd Allen (AEMM) wrote an article for *Publishers Weekly* about OverDrive, a company that supplies eBooks, audio books, music, and movies to thousands of libraries worldwide, and the company's partnership with several comic book publishers, including Marvel, Moonstone Books, and Tokyopop, to offer single-issue downloads of comics for libraries.

Stephen Asma (HHSS) discussed his book *On Monsters: An Unnatural History of Our Worst Fears* at the Cliff Dweller's Club.

Anne Becker (Educational Studies) had a painting selected in the Vicinity '10 show at the Norris Arts Center in St. Charles. She was also awarded the Illinois Art Educator of the Year in Higher Education from the Illinois Art Education Association. (See page 8.)

Audrean Been's (Art + Design/Fashion) work was accepted for the Handweavers Guild of America (HGA) Walk in Beauty exhibit, which was held at the Albuquerque Convention Center. Jurors chose garments that displayed "talent, originality, vision, technical mastery, artistic height, fabric flow, great visual impact ... relevance to current levels of technical accomplishment, theatrical effect," and runway presence.

Bob Blinn's (College Advising Center) short film, *Conelrad*, premiered Friday, September 17, at the Chicago International REEL Short Film Festival.

Jenny Bouilly (English) had her work featured in the *Huffington Post's* "7 Days, 7 Artists, 7 Rings," a living, responsive

work of art created by Rebecca Campbell and Nicole Walker.

Jan Chindlund (Library) is the 2010 recipient of the SLA Rose L. Vormelker Award. Chindlund was honored for mentoring, inspiring, and guiding information professionals through her work at Columbia College Chicago, McDonald's Corporation, and the SLA Illinois Chapter and the SLA Business & Finance (B&F) Division.

Peter Cook (ASL English) interpreting department, stars in *Peter's Picture*, a film designed to help preschool-aged children improve American Sign Language and English skills, created under the direction of Utah State University.

Lisa DiFranza (FYS) is the recipient of New Student Programs' faculty award for Outstanding Contribution to the First-Year Experience. DiFranza was awarded this honor for exceeding her students' expectations, relating well to students outside of class, and for her overall contribution to the first-year experience. A panel of students selected her from all of the faculty nominees.

Pamela Dittmer McKuen (Journalism) was awarded first place for fashion writing in the 2010 National Federation of Press Women Communications Contest.

Ron Falzone's (Film & Video) comic short, *Typing*, has been invited into competition at the 46th Chicago International Film Festival.

Niki Grangruth's (Student Life) and James Kinser's (Marketing + Communications/IA) collaborative work, *Girl with a Pearl Earring*, was selected for exhibition in the fifth annual Kinsey Institute Juried Art Show at the School of Fine Arts Gallery at the University of Indiana, Bloomington. The photograph is part of a series exploring gender identity through reinterpretation of classic works of art.

Julian Grant (Film + Video) wrote and directed *The Defiled*, which stars Brian Shaw (Theater). The film premiered at The Chicago International Film Festival.

Terence Hannum (IAM) had work included in a recent edition of *New American Paintings*.

Barbara Iverson (journalism) appeared on the Publicity Club of Chicago's panel of social media and communications pros discussing "Using Social Media as a Powerful Branding Tool." The panelists explored ways to leverage social media to brand organizations, products, and services.

Marty Kane (Academic Affairs) became the drummer for Chicago band Dot Dot Dot. Familiar to some as finalists on FOX TV's *American Idol* spin-off show *The Next Great American Band*, Dot Dot Dot annually performs 120+ dates nationwide.

David Lazar (English) participated in the Living Writers Project, which enables Tennessee Tech University students to meet the writers they have studied over the course of a semester.

Ruth Leitman's (Film + Video) documentary *Tony & Janina's American Wedding* had its world premiere at the Chicago International Film Festival on October 10.

Elio Leturia (Journalism) was among twelve journalism professors chosen nationally from areas with large Hispanic populations who were awarded a Dow Jones Fund scholarship to participate in the Dow Jones Multimedia Training Academy. Visit www.borderzine.com for examples.

Patrick Lichty's (IAM) art "Logged In/Logged Out" was on exhibit September 9 through December 18.

Kimberly A. McCarthy (HHSS) discussed how feminist scholar and author

Barbara Ehrenreich exposes our culture's happy-go-lucky message of optimism, promoted through positive psychology, as a life-ravaging monster whose real agenda is to shut down anyone who might disagree. Her presentation, "The Cult of Cheerfulness," took place September 27 at the Chicago Cultural Center.

Judy Natal (Photography) was the keynote speaker at the Society for Photographic Education Southwest.

Sarah A. Odishoo, (English) had a short story titled "Time in a Bottle" published in a recent issue of *North Dakota Quarterly*. In addition, Sarah was commissioned to write a review for the cover of *The Chrysalis Reader's* upcoming issue, "Bridges." The annual publication is a "contemporary journal of spiritual discovery," publishing fiction, poetry, essays, and artwork.

Pan Papacosta (Math + Science) lectured on Einstein's science, philosophy and humanity at the Hegeler Carus Foundation on June 13. The event was sponsored by the Illinois Humanities Council, which selected Pan to serve a second term as a Road Scholar. Pan's writing has garnered attention as well. He presented "The Mathematics that Inspired Picasso and Einstein" at the 17th Annual International Society for the Arts, Mathematics, and Architecture conference.

Marilyn Propp (Art + Design) exhibited work in 2010's *Evanston + Vicinity Biennial Exhibition* at the Evanston Art Center. Marilyn's work was also included in the A+D Gallery's 2010 faculty show *Imagine Everywhere*.

Brendan Riley (English) received the President's Award from the national Popular Culture and American Culture Association. It's an annual award the president of the organization gives to someone "in recognition of service and scholarly contribution to the fields of Popular Culture Studies and American Culture Studies."

Grant Robbin (Film + Video) wrote the book, music, and lyrics of a new musical drama, *The Legacy*.

Michael Robins (English) will have his second full-length poetry collection, *Ladies & Gentlemen*, published by Saturnalia Books in 2011. Michael's first collection, *The Next Settlement*, won the Vassar Miller Prize in Poetry and was released by

University of North Texas Press in 2006.

Dan Rybicky (Film + Video) sat on the Ethics of Documentary panel to discuss the process of documenting the life and work of a 79-year-old East Chicago resident discovered four years ago at Pierogi Fest.

Jane M. Saks (Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media) and **Paul Teruel** (Center for Community Arts Partnerships) were among the ten Chicagoans honored with Media Justice Awards by BeyondMedia Education, an organization dedicated to improving social justice for underserved communities through the creation and distribution of media arts.

Lisa Schlesinger's (Fiction Writing) article, "A Dream of the Sea," was published in *American Theatre Magazine*. The article is about a collaborative theater parade she and others did in the West Bank last October. It was supported by a Faculty Development Grant and involved the International Art Institute of Palestine, Ashtar Theatre from Jerusalem, and the Bread and Puppet Theatre from Glover, Vermont.

Lori Seidmann's (Film + Video) *A World Without Colors* and *Singing Food* were among the 270 films featured this year at the Chicago International Children's Film Festival.

Louis Silverstein (HHSS) was a featured speaker on the subject of working-class people and the American labor union movement at Redmoon Theater's Labor Day Festival at Belmont Harbor Festival 2010.

Tony Trigilio (English) was the featured poet in the 30th anniversary issue of *Mid-American Review*. The special feature, a chapbook titled *I'm Going to Bust This Case Wide Open*, includes sixteen poems from his new poetry collection *Historic Diary*.

Brian Ulrich (Photography) has a solo exhibition of recent work at Galerie f5,6 in Munich, Germany. Much of this work is from Ulrich's yearlong travels across the U.S. while on a Guggenheim Fellowship. The Dark Stores, Ghostboxes and Dead Malls project began in 2008 and has evolved from the nighttime facades of empty retail centers to discovering the many new inhabitants of malls and parking lots. The series is one chapter

of the larger, decade-long Copia project, which will culminate in a book and touring exhibition to begin in fall 2011.

Guy Villa Jr. (Art + Design) gave a presentation on "Learning From Vernacular Type" in the education forum at TypeCon2010, an international conference of the Society of Typographic Aficionados, in August. The presentation featured the results of student work from an intermediate typography course that Villa teaches at Columbia.

The Center for Instructional Technology announced the 2010 Technology Fellows. Technology Fellows are two-member teams of faculty and staff who explore new and creative ways to apply their technological skills to collaborative, technology-based projects that will promote and enhance the use of technology in teaching and curriculum development. Each team member receives a \$2,500 stipend to support their work. The 2010 Technology Fellows are:

Douglas Reichert Powell and **Brendan Riley**

English Department: Developing an Online Publication for Honors Sections of Reviewing the Arts

David Dolak and **Nathan Linshcheid**

Science and Math Department: Zarlino: A Software Application for the Exploration of Musical Scales and Temperament

Ashley Kennedy and **David Dvorak**

Television Department: Television Production/Post-Production Central Website

Laurie Little and **Jenny Civettini**

Television Department: Documenting Social Injustice Online

Benjamin Sutherland and **Timothy Edwards**

Audio Arts and Acoustics and Music Departments: Effects and Illusions: Psychoacoustic Learning Modules

Liz Chilsen and **Christy Karpinski**

Photography Department: Online Learning and Communication Tools for Photography Students

Chris Beckstrom and **Philip Seward**

Music Department: Creating Web-Based Music Assessment

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Photo: Nicole Yoder (*10)

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POINT&SHOOT:

CAAN CONNECT—

The Los Angeles CAAN chapter hosted its third annual CAAN CONNECT event, a night for Columbia alumni to network with industry professionals in a semi-formal setting.

Photos: Alex Kinnan (B.A. '95)



[1] **Laura DiSanto** ('06) [2] **Helen Vonderheide** ('04), **Andy Coleman** ('04), **Robert Atwood** ('04), and **Jessica Lane** ('04) [3] **Matt Whitlock** ('10) and **Christopher Corte** ('10) [4] **Sam Lembeck** ('03) meets with producer **Glendon Palmer** [5] **Susan Hubbard** ('93) and **Michael Pio** ('05)



ALUMNI WEEKEND

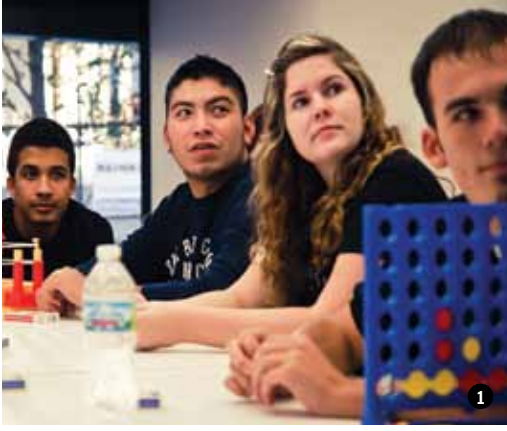
SEPTEMBER 23-25, 2010

The 2010 Alumni Weekend featured a Pixar alumni panel, two comedy panels, a special performance of Erica Watson's one-woman show, plenty of student and alumni interactions, and more! Don't miss out on 2011 Alumni Weekend, which will be held September 22-25.

Photos: Vladimir Zaytsev (B.A. '12)



[1] **Student Alumni Alliance** members play Rock Band with alumni [2] Members of the **Student Alumni Alliance** [3] **John Green**, chair of the Theatre Department [4] **Aaron Hartline** ('98) [5] **Media Production Center**



[1] Student Alumni Alliance (SAA) [2] A toast at the sealing of the time capsule [3] Everett Downing ('00) [4] Dimitri Moore ('09), Charlotte Eulette (B.A. '81), Ovie Dent (B.A. '84) [5] Dan Polito (B.A. '13) and SAA leader, and Aaron Hartline ('98) at the student/alumni luncheon [6] Student/alumni luncheon [7] Virginia Locricchio-Zerang (B.A. '98) [8] Ralph Hollingsworth ('86) debating commercials at Marketing Communication's Ad Autopsy workshop



[1] **Aaron Hartline** ('98), **Alex Hansen** (class of 2011), **Everett Downing** ('00), **Daniel Lopez Munoz** (B.A. '96)
 [2] **Norman Alexandroff** ('84) [3] **Brian Shaw** (B.A. '86), **Andy Richter** ('88), **Steve Pink** ('89), **Erica Watson** (B.A. '98, M.A. '05), **Peter Teschner** ('80), **Chris McKay** (B.A. '91), **Karyn Bosnak** (B.A. '96) [4] **Anne Libera**, **Jett Eveleth** ('07), **Dan Telfer** ('01), **K. Crom Saunders** participate in a "Conversation in Comedy Studies" [5] **Steve Pink** ('89), **Erica Watson** (B.A. '98, M.A. '05), **Karyn Bosnak** (B.A. '96), **Dr. Eric Winston**, **Peter Teschner** ('80), **Chris McKay** (B.A. '91), **Andy Richter** ('88) [6] **Laura Steele** ('84), **Steve Pink** ('89) [7] Alumni and students seated in MPC lobby for time capsule ceremony [8] **Dmitry Pavlovsky** (B.A. '03), **Gabriel Carroll-Dolci** (B.A. '07), and **Louis Byrd** (B.A. '90) [9] Time capsule being placed into the bench under the MPC's historic Lasky Arch [10] **William Britt** (B.A. '92) wants you to follow ColumAlum on Twitter!

JOINING THE CROWD

By Eric V. A. Winston, Ph.D, Vice President for Institutional Advancement

Columbia College Chicago is joining the crowd—the fundraising crowd, that is.

I am proud to report that we closed our books for the 2010 fiscal year (ending August 3, 2010) with over \$732,000 in contributions from alumni—an **increase of 2,340 percent**. Since 2007, Columbia College Chicago alums have contributed over \$2.6 million. Yet, at times, our alumni will ask, “Why should I give?” Here’s why.



Eric V. A. Winston

U.S. News & World Report and other publications that rank American colleges are often consulted by students, parents, and high school guidance counselors when making a decision on where to attend college, and are a measure of perceived quality by the general public. These rankings are based on a number of criteria, including an institution’s strength of faculty, reputation, quality of the academic program, and alumni participation. By all counts, Columbia College Chicago is a winner.

First, let me address the strength of our faculty. The 1,630 full- and part-time instructors at Columbia consist of working artists, practitioners, communications professionals, and scholars who take our academic mission seriously. In fact, our top-notch faculty has been the hallmark of the college since its inception; among these exceptional individuals are eight Guggenheim Fellows. With their rich diversity in passion and experience, Columbia’s faculty bring students the latest ideas, exposing them to the current trends in every facet of the arts and media industries. Students and faculty are collaborators in the classroom and beyond.

Another standard used by *U.S. News & World Report* and other publications to determine a college’s overall ranking is its reputation. Columbia College Chicago is the largest school of arts and media in the country, and one of the largest in the world—attracting students from all 50 states and 38 foreign countries. Student enrollment in the last decade has grown from 7,500 to 12,000 annually. We boast the largest programs in Film and Video, Theatre, and Fashion Studies in the U.S. Additionally, a 2010 study by Penn Schoen & Berland Associates indicates that Columbia College Chicago ranks in the top two schools among Chicago residents in awareness for all visual, performing, and media arts programs. A more recent study by *Forbes* magazine lists Columbia College Chicago among the top 10 percent of all colleges and universities in the country.

Clearly, these successes did not happen by accident, and only an institution with a stellar reputation would have been able to achieve such greatness.

Another measure used for the rankings is the quality of the academic program. Our alumni have gone on to become Pulitzer Prize-winning journalists, Emmy Award-winners, and nationally recognized artists, actors, designers, managers, and musicians. Additionally, two of Columbia’s illustrious graduates, Mauro Fiore and Janusz Kamiński, have won Academy Awards. These accolades are certainly evidence of the caliber of the academic programs at Columbia College Chicago.

The final criterion used in the *U.S. News & World Report* and other rankings is alumni participation. “Participation,” as defined by the magazine, is in essence how much financial support is contributed by the alumni sector. Five years ago, Columbia College Chicago was admittedly weak in this area: Alumni were only contributing \$30,000 (out of 60,000 alumni).

To change this dynamic, the office of Institutional Advancement began extensive alumni outreach efforts. We convened face-to-face meetings with alumni from across the nation, updating them on the vast changes that are taking place on campus, and conveying a sense of pride. From initial meetings where we were told by alums that they would “whisper” Columbia College when speaking of their alma mater, we are now greeted with exuberance and excitement as alums share our pride in Columbia’s 28 institutional buildings, the large and diverse 12,000-person student body, and the fact that Columbia College Chicago IS the South Loop.

Clearly, our engagement initiatives are working, and you can still continue to help further. Gifts enable us to provide much needed scholarships, services, programs, and facilities for our current students. Additionally, with alumni support, our rankings will increase, as will the value of a Columbia College Chicago degree.

Indeed, we are joining the crowd—the “in” crowd of institutions making the grade—earning the support of our wonderful alums!

BACKSTORY:

A Century of Hair at Columbia College

100,000: AVERAGE NUMBER OF HAIRS ON THE HEAD
6: AVERAGE INCHES OF HAIR GROWTH ANNUALLY
2 - 7: AVERAGE YEARS IN A HAIR'S LIFE
100: PERCENTAGE OF THE PROTEIN KERATIN IN HAIR

By Heidi Marshall

Hair is a statement. It speaks volumes about personality, lifestyle, mood, sexuality, and virility. How hair is cut, dyed, or shaped makes it an important fashion accessory. Hairstyles can define a whole generation. In the '50s and '60s locks were shaped with Brylcreem and hairspray; later, White Rain and Aqua Net kept hair nice and round. Super Glue and gelatin were employed to create the dramatic 'dos of the '80s and '90s. Women's hair in the '40s disappeared under the obligatory hat. The '20s bob drastically shortened the long hair common during the two previous decades. A veritable history of societal norms, values, and ethnic identity can be seen in these hairstyles of twentieth-century Columbia College students.

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.



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Daniel Zarick

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Scholarship Columbia

A CHALLENGE FOR EXCELLENCE

Photo: Alexa Rubinstein ('09)

Provide opportunities.
Donate to Scholarship Columbia.

Scholarship Columbia also gave Julie, a photography student, the opportunity to travel to Shanghai, China, to develop her talents as a photographer. It's providing similarly life-changing opportunities to dozens of other Columbia students.

Scholarship Columbia is a five-year, \$1 million challenge to raise scholarship dollars for deserving students with demonstrated need. The college will match your donation 1 to 1 — 2 to 1 if you're a Columbia alum.*

*For details, visit

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