

DEMO

ISSUE 19 FALL/WINTER 2013


The Alumni Magazine of
Columbia College Chicago

Meet the President and CEO:
Kwang-Wu Kim



Lighting Up Hollywood
Mauro Fiore &
Janusz Kaminski
plus
Michael Goi
Jeffrey Jur
Declan Quinn

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ON THE COVER: Academy Award-winning cinematographers Mauro Fiore (BA '87), left, and Janusz Kaminski (BA '87) have remained lifelong friends since meeting at Columbia College. Story, page 9. Photo: Tony Rinaldo

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Photos: Jacob Ball (BA '12)

Kwang-Wu Kim, DMA, became president and chief executive officer of Columbia College Chicago on July 1. He is the 10th president in Columbia College's 123-year history.

Kwang-Wu Kim has more than 30 years of experience in performance, teaching, and administration. He was most recently dean and director of the Herberger Institute for Design and the Arts and professor of music at Arizona State University. In addition to his presidential role, Kim serves as a faculty member in the college's Music Department. He succeeds Warrick L. Carter, PhD, who served as college president for 13 years and retired in June.

Kim had an early connection to Columbia College, but he didn't know it back then. As a boy, fascinated by the Shell Oil sign that sat atop the 624 S. Michigan Ave. building, Kim begged his parents to drive by regularly so he could marvel at its vibrant red and yellow design. Now, many years later, although the sign is long gone, Kim delights in the cosmic fact that he now oversees the work in that building—but more on that later. *DEMO* editor-in-chief Kristi Turnbaugh interviewed Kim in July.

DEMO: You're a native Chicagoan, born and raised in Hyde Park. What was it like growing up there?

KWANG-WU KIM: I grew up very much affiliated with the University of Chicago because my parents had both been graduate students there. I thought the campus of the university was sort of our playground growing up. I went to public school and then the University of Chicago Laboratory High School. I always thought of Hyde Park as a special area, but it was always because of the sense of the university.

DEMO: What was your family life like?

KIM: My father was in business and my mother, by the end of her career, was the assistant superintendent for the Chicago Public School System. I have a sister, Karen, who is three years younger.

As is typical of probably almost all Korean families, the highest priority was placed on education. My parents were in that very first

wave of the immigrants from Korea, so they came to this country not because of economic opportunities, but because of educational opportunities.

I was a pretty quiet kid. I spent a lot of my time reading—I think my obsession with books started early. I was a very studious child, sort of a perfect student. Had to be the best. That was kind of an unspoken expectation.

DEMO: What were your interests while growing up?

KIM: I was very interested in music and theater. I had a lot of interest in the performing arts direction, but I felt a certain amount of conflict because that didn't fit the picture of a first child born in this country who's a top student. I had some music lessons as a kid with a sort of little old lady piano teacher, but that was not something I pursued. I learned a lot on my own, actually, because it was not something my family was

interested in seeing me get too serious about.

I did a lot of drama in high school. I also danced semiprofessionally in high school—Eastern European folk dance. I was very drawn to the stage and to performing arts, but in my mind, it was just always something I did on the side. I was heading towards medical school or law school.

DEMO: When did you get serious about studying music and pursuing arts as a career?

KIM: I entered college [at Yale University] as pre-med, and I realized in my first semester I didn't want to do that anymore. It was interesting: I was the top science and math student in my [high school] graduating class, and then I got to college and it was as if that part of my brain just evaporated. Suddenly, all the things that were so easy to me didn't make sense to me anymore, and my undergraduate career was really one of exploration. I tried lots of different major pathways: pre-med ... German studies ... anthropology ... history. I tried to do a double major with music and philosophy, but the music department wasn't as supportive as philosophy. I ended up as a philosophy major.

I took a year off between my second and third years, because I was realizing what I was most drawn to was music, but I also felt the most conflicted about it. So, I lived for a year in Korea, and getting really far away helped me to just realize that you get one chance to try something you really care about. I came back from that year determined that I was going to pursue something in music.

DEMO: You went to graduate school for music at the Peabody Institute of Johns Hopkins University on a full scholarship and became an accomplished pianist. At what point did you think you wanted to teach and go up the ranks?

KIM: I was very active in my mid to late twenties. I was doing competitions and concerts. I started realizing, as I was approaching 30, that I wasn't really going to break through at the right level that would make it really compelling to me. I also found the daily reality of being a concert pianist boring—too much repetition.

In the meantime, I started getting involved in some organizing of concert series, and I realized I really liked that. And that's the difference: When you're a performer, unless

“We could be a leader in terms of defining what education for young creatives looks like in the 21st century.”

you're at the very, very top of the profession, you're always in the role of being told what to do. More than anything else, I realized in order for me to really contribute something, I had to be in charge of my own life.

It was at the age of 35, where after a long period of a lot of self-doubt, I had this very interesting moment in my life. And I got my first teaching job offer at a university, to be assistant professor of music at the University of Puget Sound. The same week, I got a call from the chairman of the board of El Paso Pro Musica, which was a small performing arts organization I had helped with setting up some concerts and done some performing. The chairman of the board said, what would it take for you to come to El Paso to take over this organization?

So I had to do this interesting weighing moment. I thought, if I go to the University of Puget Sound, I kind of know what to expect. This other choice is totally unknown, and the “ah-ha” moment for me was: You're 35 years old, you're kind of a late bloomer compared to a lot of your colleagues. How old are you, really? I thought, I've got to try it.

I moved to El Paso to be artistic and administrative director. Oh, it was really scary for a while. I thought I had thrown my life away. I really thought, and all my colleagues thought, I had completely lost my mind, but that was the beginning of this whole adventure that's led to Columbia because it was all about having to be in charge, even though you don't really know what's going on.

The transition from El Paso Pro Musica to my presidency at the Longy School of Music [in Cambridge, Massachusetts] was a moment at which I realized the challenge of being on the performing arts side of the world. You're dealing with really interesting people, but out of necessity there's also kind of a repetitive element because you find a formula that works, that attracts an audience, then once you get to that point it's kind of hard to change too many things.

The Longy School was a school very much

in transition. Great place, great people—financially challenged. I inherited a capital campaign that had stopped right in the middle—I had to finish that. I thought I would be staying there for a while.

DEMO: But then you got recruited to Arizona State University in 2006.

KIM: There was something irresistible about this big university that was saying to the world, we are committed to really testing whether anything that a university does has to be done the way it's done. That just felt so irresistible to me.

I moved to Arizona with all these big ideas ... and then—boom—the recession hit, and it was a really scary four years. The next stage of progression was that I had to learn about every level of what's going on in higher education from the inside out. I really have had my hands in admissions, enrollment planning, development, marketing, publicity—you name it, I've had to be directly involved.

The link between ASU and Columbia College Chicago is the idea of an institution determined to find a way to be both excellent and accessible at the same time. I love the fact that Columbia College has the nerve to say to the world, “We want to be a great institution, but we never said we want to be an elite institution.”

DEMO: Why did you want to become president of Columbia?

KIM: To be perfectly frank, I didn't at first. When Columbia College first called me, I had already been thinking about a college presidency in general as a logical next step, but I thought maybe more in the direction of the traditional liberal arts. When Columbia called me, I was thinking, wait, Columbia College, isn't that that little school in downtown? Because that's what I remember from growing up in Chicago. So, the first thing was my being shocked, just stunned at how much the school had grown.

I had to do some soul searching. I thought, all right, where is this idea of you

as president of a liberal arts college coming from? Is there anything that people who are successful have in common? They play to their strengths. What do I know the most about? What do I care the most about? What is my whole life built on? The role of the arts in the world and society.

Then I read the college's mission statement and that really wowed me. The sentence about students authoring the culture of their times just really hit me. I've never read anything like that in a college's mission statement—the obligation to give young creative people a sense of agency in the world. That drew me in.

Then I had the most amazing meeting with the search committee. That wasn't my first search committee meeting, but it was the first time where it just clicked. I walked in the room and there was this real positive energy, and the questions were smart questions. It all happened in a very natural way, which was very, very exciting to me.

DEMO: What are you most excited about tackling?

KIM: I think there is an opportunity to lead a wonderful institution much more explicitly into the 21st century. I think the state of graduate education at the college needs to be redefined. We need to be looking at a much deeper exploration of innovative learning and teaching technologies.

We could have a very sophisticated conversation about answering the question, "What are the unique learning outcomes to a Columbia education, and how do those outcomes position our students to succeed in the world in the 21st century?" Real-world experience is very important to me. Community engagement and experiential learning is a critically important part of how students also get ready for living in the world as who they are.

I'd like to see where community engagement fits in the curriculum. I think we could be a much bigger player in terms of a partner to all kinds of organizations around the city. I really believe we could be a leader in terms of defining what education for young creatives looks like in the 21st century.

The other thing that's really exciting to me is we're in Chicago, one of the greatest cities in the world. Columbia is really a part of the fabric of Chicago, and I want to make sure



“Something feels so powerfully right about being here and being able to support this institution.”

that’s even more emphasized in what we do and how we talk about ourselves. We own the South Loop. That is incredible. That’s a huge opportunity.

DEMO: What ideas do you have for improving alumni engagement?

KIM: First, as the president, I need to get out—not just in Chicago, but broadly—and try to start meeting people and just engaging around what their experience was. They want to hear about where the school is, but they want to talk about what they remember. So, there’s that whole period of engagement, lots of listening. It’s important to find fun ways to bring alums back so that they can see firsthand what their school is becoming. I love the idea of our alums as this giant network of mentors for students. We want that expertise to start flowing back.

I wouldn’t want any alum to think that, as a new president, my intention is to start asking alums for money. We need money, no question of that, but the money flows because of alums having that good feeling about their institution and feeling like the education they received was valuable to them. For me, the first stage is lots and lots of engagement, recognizing that the alums have knowledge that we need.

DEMO: What would you like to accomplish in your first year?

KIM: I want to start right away getting involved with students. I want a very student-centered presidency. That’s really important. I want to meet the student government leaders, editorial staff of the *Chronicle*. I’m going to be at student orientations. I want to emphasize through my activity that I understand, ultimately, this is all about students. Otherwise, why are we here?

One outcome of this first year would be working with the school community to create a really comprehensive strategic plan that

builds on the prioritization process, that builds on the work that’s been done, but a plan that’s specific enough that everybody feels we’ve got a common set of guideposts to help determine if we’re succeeding or not.

Some key hires in this first year: We’re hiring a new provost. We’re hiring a new vice president for advancement. For any new president, those are two really important positions.

DEMO: You’re a proponent of needing to expand the creative role, the creative practice in society, and to rethink the way artists are educated. Is there anything else you would like to say about that, and how that would evolve here at Columbia?

KIM: This cannot be denied: There could never be too many creative practitioners in this world—never. There could never be too many people who have an emotional appreciation of this side of the human experience. In fact, if there were more, they could rise into positions of authority in the political world, in the economic world, and I think the world would actually be better.

I want us to be a source in the world for more people who are just really attuned to the emotional awareness of the human condition. And, if we’re sending lots and lots of people out into the world with that skill set, and that ability, and that proficiency, our grads are going to start changing the world even without it being their primary focus just because they bring a different awareness into the world. That’s really important to me.

I still maintain, as much as I can, my chops as a pianist, but it’s not what I’m doing professionally. And, yet, so much of who I am, what I know how to do, is the result of my training as a musician, my discipline, my focus on setting deadlines and goals, and then making sure they’re achieved. That’s all part

of how I was taught—the ability to be out on stage alone with no help, that’s what a concert pianist does. So, I think a lot about this idea of transferring the skills.

DEMO: What else would you like us to know about you?

KIM: It’s very important to me as the president of Columbia College Chicago to remain authentic. I’m at my best when I just really say what I think, and that’s my nature.

I can say honestly that since I lived in El Paso, I have not been in a place where I feel so at ease to be natural. Even in the interview process, and when I did those two open forums [with the college community in February], I felt completely open, and even now, speaking to trustees, I’m not feeling that desire to guard what I say. I’m just saying it. There’s something about the energy of this place that feels so encouraging to me, and I think that’s what I’m feeding on right now. I’m really hoping that’s what people will see, and I want to try to keep that because—at the risk of getting a little bit mystical—something feels so powerfully right about being here and being able to support this institution.

DEMO: Do you think it has anything to do with the Shell sign that used to be on top of the 624 S. Michigan building?

KIM: Well, let’s take that one step deeper. This is home for me, and I never thought I was coming home. I never thought that in my career I would move back to Chicago. So, there is something very powerful about this unexpected return to a city that I really love and know pretty well.

For more information about Dr. Kim, go to colum.edu/drkim. ■



Dominic Pacyga



Marcos Balter

Faculty Win Prestigious Fellowships

Columbia College professors continue to shine in their fields, winning fellowships and bringing their expertise back to the classroom. **Dominic Pacyga**, professor in the Humanities, History, and Social Sciences Department, received a Fulbright Fellowship to teach at Jagiellonian University in Krakow, Poland, for the 2013-14 academic year, where he's focusing on American and Chicago history. He joins the Institute of American Studies and Polish Diaspora as a guest faculty member, bringing Windy City expertise

that comes from working on five books about Chicago history.

Marcos Balter, director of composition studies in the Music Department, earned a Guggenheim Fellowship by the John Simon Guggenheim Memorial Foundation, a program designed to support exceptional artists, scholars, writers, and scientists. Balter composes for a variety of instruments, and he plans to use this opportunity to take a year off from teaching to focus on his music.

Open Doors Gala Set for November 9

The Open Doors Gala 2013 will take place on November 9 at Columbia College Chicago's Media Production Center at 16th and State streets. Proceeds from the signature fall fundraising event will benefit the Chicago Open Doors Scholarship, which helps Chicago Public Schools' graduates to attend Columbia. The 2012 event raised \$800,000. *For more information, contact Brent Caburnay at bcaburnay@colum.edu or 312.369.8188.*

Columbia Named a Top Film School

In its August 9 edition, *The Hollywood Reporter* named Columbia College Chicago one of the top 25 film schools in North America. This is Columbia College's second consecutive year on the list, ranking in at number 14.

2012 Annual Report Pays Tribute to Carter, Turner

The 2012 Annual Report, *Leading Change*, celebrates the 13-year tenure of President Warrick L. Carter, who retired in June. The report recounts Columbia's major achievements between 2000 and 2013, using an interactive timeline and videos starring faculty and staff produced by Columbia students, alumni, and staff. The report also recognizes Allen M. Turner's eight years of service as chairman of the Board of Trustees. Features on Carter and Turner, as well as information on enrollment, stewardship, and donors, can be found at colum.edu/annualreports/2012.



Warrick L. Carter



Allen M. Turner

GIVE & TAKE

Howard Mendelsohn Gives Back to his Alma Mater

In the course of his colorful career, Howard Mendelsohn (BA '49) went from announcing the National Roller Derby to starting his own public relations consulting firm, Mendelsohn & Company. He's stayed close with his alma mater, serving on the Columbia College Chicago Board of Trustees for more than 20 years. In 2007, he began the Howard Mendelsohn Scholar of Merit Award, which financially supports students concentrating in public relations.

Q: Why did you come to Columbia College?

HOWARD MENDELSON: I went to Columbia because I knew I wanted to be in broadcasting. They got me a job in radio in Redwing, Minnesota. While I was up there, a [Columbia] friend called me and said he had joined the Roller Derby as an announcer. He said, "Why don't you come with us when your gig is up at the station?"

Q: How did you become involved with charity work?

HM: I never took the time to get married. I was working all the time, and I really loved the work. I could have never done the things I did if I had a wife and family. I worked at night and weekends and holidays. I always worked when everyone else was playing. So I got into charity work and raising funds.

Q: How did you start the Howard Mendelsohn Scholar of Merit award?



HM: I made a few investments with a friend named Richard Melman, who runs Lettuce Entertain You restaurants. He was my client—I started with him in 1971 at his first restaurant. So the money that I was getting as a result of these investments, I turned over to Columbia and started my own scholarship fund in PR.

Q: What do you hope for students who receive your scholarship?

HM: I hope for those students what I hope for all our students: that they have a successful career doing what they want to do. I know how tough it is today, but if you hang in there, in the PR business, some good things are happening. We didn't call it networking in my day, but that's what it is. The more people you know, the easier it is to do your work. **■**—Megan Kirby

For more about the Howard Mendelsohn Scholar of Merit Award, visit colum.edu.

DID YOU KNOW?

The Papermaker's Garden, located at Wabash Ave. and 8th St., adds more than just a little color to the South Loop—it involves Center for Book & Paper Arts students in every step of the papermaking process. Papermaking plants need to be high in cellulose, so initial inhabitants include sunflowers, daffodils, decorative grasses, and even some common weeds. With the grand opening in September, the garden plans to keep growing.



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Students Sing the Blues

From July 15-19, students from across the country, ages 12 to 18, gathered at Columbia College Chicago for Blues Camp, a free camp for teen and tween musicians that teaches about the origins of the blues and how to play blues music. Fernando Jones, faculty member in the Music Department, founded the camp in 2010.

Fashion Students Reinvent Retail

Over the summer, eight students from the Fashion Studies Department spent a week giving a local boutique in Northport, Michigan, a retail "facelift" for their Visual Merchandising Immersion Class. The students took the store owner's vision, executed the plan, and learned how to work together. Said one student: "Because of this, we were able to get a unique experience that, in my case, will be discussed at all of my future job interviews."

Columbia Chronicle Takes First Place

The *Columbia Chronicle* won first place in the 2012 Mark of Excellence Awards for Best All-Around Non Daily Student Newspaper by the Society of Professional Journalists. The Mark of Excellence Award is a national recognition available to first-place category winners from the Society of Professional Journalists' 12 regions.



MAURO FIORE

SHOOTING STARS



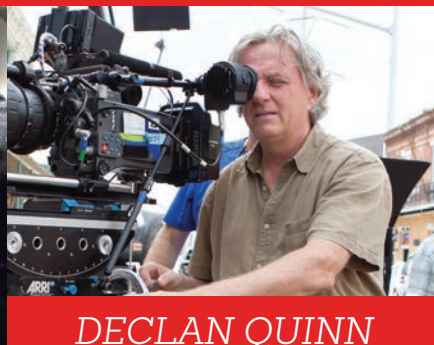
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JANUSZ KAMINSKI



JEFFREY JUR



DECLAN QUINN

Columbia's award-winning cinematographers light up Hollywood

By Kristi Turnbaugh

In every TV show or film you've ever seen, there's a commander behind the camera. Manipulating the lighting in each shot. Framing actors and objects to perfectly convey the action, no matter how subtle. Creating an image so deep and profound you understand the characters before they speak a single line of dialogue.

When you lose yourself in the story in front of you, when all the elements come together to convey a compelling visual landscape, you can thank the cinematographer.

Known for being the director's right hand, the cinematographer is responsible not only

for the look and feel of every single shot and scene but for capturing the underlying story in a way that will captivate viewers from the very first frame until the last. Quite simply, the cinematographer translates the director's vision to the screen more than anyone else on the set.

Some of the finest cinematographers working today got their start at Columbia College Chicago. Here, Mauro Fiore (BA '87), Michael Goi (BA '80), Jeffrey Jur (BA '77), Janusz Kaminski (BA '87), and Declan Quinn (BA '79) share their struggles, triumphs, insights, and advice. ►

JEFFREY JUR (BA '77)

Born in Chicago and raised in Portage Park, Jeffrey Jur (BA '77) grew up under the spell of cinema. His father took him to see *Lawrence of Arabia* and *Dr. Strangelove*, “adult-themed movies I did not totally understand as a kid, but I knew that there was something powerful,” he says. Watching *2001: A Space Odyssey*, at age 13, was the turning point, Jur says, because “I felt that there was actually a human being, a person making a personal film.” When Jur was in high school, the family moved from the city to the suburb of Arlington Heights, where a film studies class inspired the disgruntled transplant to make a personal film about the angst he felt in his new surroundings. It would be the film that prompted him to attend Columbia College Chicago.

DEMO: Why did you decide to go to Columbia?

JEFFREY JUR: I ended up doing a film that was entered at the film festival that Columbia ran for high school students. The first prize was a free semester at the school, which I won, and that motivated me to go. At Columbia, you were going to have a hands-on experience. I already made films, I didn't really want to study films academically—I just wanted to go right to the experience of making films.

While at Columbia, Jur met Michael Goi (BA '80, see page 19) and was impressed by his camera knowledge and tireless work ethic. He hired Goi as a gaffer on another student's film, forging a lifelong friendship.

DEMO: What happened after graduation?

JUR: I worked in Chicago, paid my dues for about six years. I worked on industrial films, commercials. I never worked on feature films [except] *The Blues Brothers*. I had friends that were electricians and they got me into the project because there were so many people needed. I helped change all the fluorescent tubes in that big mall that they crashed through.

DEMO: What finally prompted you to move to LA?

JUR: Nobody in Chicago was doing what I wanted to do, which was to shoot dramatic feature films. And there were a number of people in LA that encouraged me to come out, producers that had seen my work [on the PBS series *American Playhouse*, specifically] and were keeping an eye on new talent. Also, [video director] Mark Romanek hired me to do his first movie [*Static*] in LA. So in 1984, my girlfriend and I decided we wanted to live in Los Angeles, and I drove my old Toyota Corolla Wagon—took Route 66 pretty much the whole way.

DEMO: How did you get *Dirty Dancing*?

JUR: After *Static* got into the 1986 Sundance Film Festival, it just rolled from there. Producer Doro Bachrach, who had seen my work early on, recommended me. I am eternally grateful [to her] for convincing me to do *Dirty Dancing* when I was considering another project. That was only maybe two years after I moved there. So, I didn't have too much of a struggle. In my mind, this is how you do it. You just come to LA, you start working on features, then you get a big hit. I had no idea how amazingly rare and lucky that opportunity was, and I wish I could do it over again because I would appreciate it more.

DEMO: And what a hit *Dirty Dancing* was!

JUR: I'm really proud that it was authentic. At that time they were making *Footloose* and *Flashdance* and all these sort of very polished dance music films, and our intention was always to make it as real as possible. What was it really like in 1963? What kind of lighting would they have had on the stage? The director wanted actors that could really dance. We never used doubles.

DEMO: Do you consider that the big break?

JUR: Yeah. And I've tried to live it down ever since. I didn't want to be only the *Dirty Dancing* guy. I certainly wanted to expand. I immediately tried to counter it with some-

thing else. I ended up doing some John Dahl movies, which are very dark. We did *The Last Seduction*, and *Unforgettable*, and *Joy Ride*, sort of dark noir thrillers.

DEMO: You won Emmy and ASC awards for your work on the HBO series *Carnivale* (2003-2005). Tell us about working on such a visually rich series.

JUR: That was an amazing show, just beautiful. Working every day on that show was like the biggest paint box you could ever imagine.

You're designing the photography, and when you're working on an episodic series, you're the key person on set that is the through line for all the shows. There are different directors for every single episode, and they work on it sort of part time, but I'm there the entire time. So I'm working more for the producers and the show runners, and the design of the show really comes from them: What do they want it to look like, what's the feel? But at some point you're on your own. The producers expect you to be the one to guide the visual style from director to director.

I was trying to create something very iconic, so a lot of times I would have to suggest that, yes, we can get the shot you want, but we're going to be 100 feet back and we're going to film the scene with people in the foreground, and the carnival is going to play in the background out of focus. I wanted to create these iconic images that I thought the story was about: a dark American vision.

Jur served as director of photography for several ABC series, including the pilot of *Grey's Anatomy* (2005); *Invasion* (2005-2006), a show for which he enlisted his longtime friend Michael Goi to alternate duties with; *Dirty Sexy Money* (2007-2009); and *FlashForward* (2009-2010). In 2012, Jur was tapped to become director of photography for season 7 of *Showtime's* popular series, *Dexter*, about a serial killer, played by Michael C. Hall, with a strict moral code.

DEMO: What did you think you could bring

WHAT IS THE ASC?

The American Society of Cinematographers (ASC) is a nonprofit organization dedicated to the art of filmmaking—specifically, to the importance of directors of photography (DPs). Founded in 1919 and based in Hollywood, the ASC includes approximately 340 members worldwide—making the invitation-only membership incredibly prestigious. The ASC teaches aspiring moviemakers about cinematography and supports film technology developments in an increasingly digital world. Members can put “ASC” after their names to mark their distinction.



JEFFREY JUR

BA '77

“For cinematography, you’re still left alone to a certain extent. You’re still allowed to have your own say in how things go, almost more than any other aspect of film.”

BORN:
1955

FAVORITE COLUMBIA FACULTY:

Marc Leif,
Michael Rabiger

BIG BREAK:

Dirty Dancing (1987)

AWARDS:

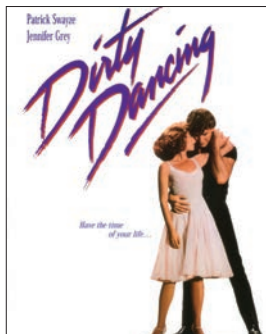
ASC Award for Outstanding Achievement in Cinematography in Movies of the Week/Pilot — *Fitzgerald* (2003); ASC Award for Outstanding Achievement in Cinematography in a Regular Series — *Carnivale* (2004); Emmy Award for Outstanding Cinematography for a Single-Camera Series — *Carnivale* (2004)

NOMINATIONS:

Emmy Award for Outstanding Cinematography for a Single-Camera Series — *Carnivale* (2005); ASC Award for Outstanding Achievement in Cinematography in a Regular Series — *Carnivale* (2006); ASC Award for Outstanding Achievement in Cinematography in Regular Series — *FlashForward* (2010)

INDUCTED INTO ASC:

2002



Jur scored Emmy and ASC awards for his work on the HBO series *Carnivale*. “It was so much fun, so much texture to work with, creating an entirely different world.” On his big break, *Dirty Dancing*: “There’s always a moment on a set where somebody will come running up to me [and say], ‘I just found out you did this movie!’ Its appeal across generations is amazing.” Before working on *Dexter*, Jur worried about “shooting something bloody and nasty every day, [but then I] realized the humor.” *My Big Fat Greek Wedding* “was a low-budget labor of love for all involved. My job was to make it stylistically natural yet romantic ... and to make sure the setting felt authentically like Chicago (although it was shot elsewhere).”

to *Dexter* that another cinematographer might not have?

JUR: I thought I could bring a subtlety to the show. The cameras they were using were very un-subtle, and the cameras we were bringing, the Arri-flex Alexa, had a big difference in the look. What I wanted to give them back was the sort of lurid feel of Miami that they were going for in the beginning. They asked me within a month of starting to come back for the next [and final] season, so that was nice. I don’t usually get booked that far in advance.

I was a little worried about my sanity, shooting something bloody and nasty every day. I didn’t know how that was going to affect my mood, my

personal life. But once I got on the show and realized the humor and tone they created, I knew I was in the right place.

DEMO: What do you like best about your job?

JUR: I don’t like being in the spotlight. All the heat, all the pressure, all the stress—the directors, the actors, the producers have all of that.

For cinematography, you’re still left alone to a certain extent. You’re still allowed to have your own say in how things go, almost more than any other aspect of film. Everyone feels they can weigh in on acting, directing. Everybody knows how to cut because they know how to edit. When it comes to the cinematography, everyone’s like, “Just go ahead. We liked what

Page 9 photos, clockwise from top: New Regency, Steve Dietl, Metro-Goldwyn-Mayer Pictures Inc.; Warren Feldman, Showtime; Claire Folger, Warner Bros.; Cook Allender, Metro-Goldwyn-Mayer Pictures Inc. This page photo: Randy Tepper, Showtime; Promo art: *Carnivale*, HBO; *Dirty Dancing*, Uensgate Entertainment; *Dexter*, Showtime; *My Big Fat Greek Wedding*, HBO Films.

BORN:

1964

FAVORITE COLUMBIA FACULTY:

Chap Freeman, Tony Loeb, Chris Swider

BIG BREAK:

Not of This Earth (1988),
Lost Souls (2000)

AWARDS:

Academy Award for Best Achievement in Cinematography — *Avatar* (2010); Broadcast Film Critics Association Awards' Critics Choice Award for Best Cinematography — *Avatar* (2010); Florida Film Critics Circle Award for Best Cinematography — *Avatar* (2009); Phoenix Film Critics Society Awards, Best Cinematography — *Avatar* (2009)

NOMINATIONS:

American Society of Cinematographers Awards, Outstanding Achievement in Cinematography in Theatrical Releases — *Avatar* (2010); BAFTA Award for Best Cinematography — *Avatar* (2010)

INDUCTED INTO ASC:

2005

▶ WEB EXTRA

How do our cinematographers juggle work with family life? Go to colum.edu/demo.



MAURO FIORE

BA '87

“There’s a lot of respect for people who win an Academy Award automatically on the set. People think of the win as some sort of an insurance policy.”



Mauro Fiore considers 2001's *Training Day*, starring Denzel Washington and Ethan Hawke, to be his best work. Fiore's work on 2000's *Lost Souls*, directed by his friend Janusz Kaminski, “put me in another category as far as studios taking me more seriously,” he says. Fiore's photography on *The Island* prompted James Cameron to hire him for the blockbuster *Avatar*, for which he won an Academy Award.

you did on this other thing. Try to give us that.” So you’re free in a way.

I get antsy creatively, so I like to move around. I like maybe a year or two. *Dexter* was fantastic. I would stay on this for sure. But in a way it’s good that it’s ending, so I can move on to something else.

DEMO: Is there anything you worry about?

JUR: Yeah, you’re always worried about landing the next gig. It never goes away, but it does get a little easier. The awards help—I have a little bit of a leg up. I do feel it’s been earned. I’ve been here for 30 years. I feel like I’ve reached a point of arrival, which is nice.

The key is to find the right material for your sensibility. When the writing is good, the cinematography will gel with that.

I always worry about what I’m going to do towards the end of my career. Now I’m trying to figure out, do I really want to get up at 5:00 a.m., and stand in the rain and cold, and keep shooting? The answer is, yes, I do. I’m ready.

Jeffrey Jur is director of photography for the upcoming ABC series Resurrection, which will begin airing in 2014. He and his wife, makeup artist Catherine Viot, live in Los Angeles.

JANUSZ KAMINSKI (BA '87) & MAURO FIORE (BA '87)

Academy Award-winning cinematographers **Janusz Kaminski (BA '87)** and **Mauro Fiore (BA '87)** met as film students at Columbia in the 1980s and have

worked their way up the Hollywood ladder together. Raised in Wroclaw, Poland, Kaminski moved to Chicago in 1980 at age 22. Born in Marzi, Calabria, Italy, Fiore immigrated with his family to the Chicago suburb of Palatine in 1971, when he was 7. Kaminski and Fiore were interviewed together in late June.

DEMO: What made you become interested in filmmaking?

MAURO FIORE: I was really interested in black and white photography when I was in high school. My girlfriend at the time went to Columbia College. I didn't really think about studying [film] for a while, because it wasn't a very practical thing for me to do. Nobody in my family had ever been involved in filmmaking, or anything to do with the arts.

Right out of high school, I went to junior college at Harper College in Palatine so I could start taking some classes to satisfy the bachelor's, and I still wanted to play soccer. After my third year, I transferred to Columbia. Filmmaking combined all of the interests I had: music, visuals, movement of things. I just started doing it basically on a whim when I was 19.

JANUSZ KAMINSKI: I loved photography because, growing up in Poland, that was the only way, really, to learn about the world because we couldn't travel. You didn't have access to the Western world, but you could experience the Western world through movies. Since an early age I was fascinated by America through movies, and my perception of the world was pretty much shaped by the movies.

When I left Poland in 1980 [at age 22], I had already started learning the basic things about filmmaking when I was a member of the Socialist Filmmaking Club. I went to Chicago and wanted to study film because I realized the power of the images, the power of the storytelling, and the power of the art form that can really affect the rest of the world in a very major way.

DEMO: How did you choose cinematography as your focus?

KAMINSKI: Becoming a cinematographer was totally accidental, simply because I didn't know much about cinematography. I knew about producers, directors, and stars, but I didn't know much about cinematography because it's a profession that's not really as celebrated as the others.

By accident, I chose this little stick we had

to pull in our first class. The class was divided in groups, and there were four members in each group: One had to direct, one had to shoot, one had to produce, one had to act. I got the camera stick—and I liked the whole thing with the camera that you could actually put your hands on. You could focus the image. You could move the camera. You could light, and you could get the image. It was very exciting.

I also liked the profession because it was concrete. You actually could graduate from film school and make a living—as grip, camera assistant, electrician. In fact, that's what was happening in school: I was able to make some extra money while I was there working as a grip or electrician.

While I was in school, I met Mauro. We both worked on many, many student films. When Mauro shot, occasionally I helped. When I shot, Mauro occasionally would help. And since everyone wanted to direct, nobody really wanted to shoot, so we could shoot movies every weekend.

DEMO: How would you describe the Columbia educational experience?

FIORE: It was very much a technique school. They showed you the technique of that lighting instrument—realistically approaching it rather than theoretically. It never felt like something you couldn't handle. It was taught by people that worked in the industry in Chicago: How do you light a scene? What does it look like? How do you recreate that reality? It wasn't like before you touched a light, you had to go through knowing the history of the Mole-Richardson 5K, or what the filament did. It was very much like, "Here it is, let's do it."

KAMINSKI: The school created this great opportunity to be able to just grab the equipment and go and shoot whatever we wanted. We practiced how to expose film, how to compose. You could really do the hands on. I could actually have the camera, load the film, break the sprocket holes, you know, because I threaded the film the wrong way. Nobody was really supervising us. Of course, we made mistakes, but we learned from the mistakes. So, when we graduated, it was kind of easy to move into professional life, because we had a profession.

After graduation, Fiore toured Europe for four months while Kaminski moved to Los Angeles

to attend American Film Institute, determined to make the necessary contacts to eventually become a cinematographer. A classmate's husband worked with B-movie producer Roger Corman, and Kaminski scored the job as key grip for 1988's Not of this Earth, a science-fiction vampire movie starring Traci Lords in her first nonpornographic role. When the gaffer quit, Kaminski moved into that role and offered the key grip job to Fiore, who immediately moved to LA and roomed with Kaminski.

DEMO: What was that first real Hollywood job like?

FIORE: We were so happy to be there. I just remember the enthusiasm we had. It was unbelievable. [Grip] Karen Erbach (BA '87) roomed with us. We would pile into the car every morning, and we'd argue about how to get there, who was going to do the directions [laughs]. And on the weekends we'd go to movies—this is just the life we had. It was really good. We were able to make a living. We had some qualifications—obviously, a film school qualification—but it wasn't like we had a huge union behind us. And at the time there were a lot of opportunities to work on low-budget films in Hollywood. A magazine would come out every week, and we could call and say, "Can I work on your film?" There was a big can of us there [including Aaron Zuber (BA '87), Cindy Pusheck (BA '87), Mark Protosevich (BA '83)], and it was a really neat community environment. We'd go to a barbeque and there would be somebody from Chicago. It was like this extended family.

Kaminski and Fiore worked on Corman movies for about three years while shooting freelance projects on the side and building their contacts, becoming part of what Kaminski calls "the low-budget, C-movies community," and trying to climb the Hollywood ladder.

DEMO: What do you consider to be your big break?

KAMINSKI: Shooting a little television movie for Diane Keaton [1991's *Wildflower*] was a big break because it was a nice story. It was a fast schedule. She was great to work with. From there on, I had a clear path to shoot other television movies, pilots, and eventually, mainstream movies. I got offered to do *Adventures of Huckleberry Finn* [1993]. Simultaneously, I got an offer from [Steven] Spielberg to shoot a little pilot for his company, and I think that pilot [*Class of '61*] really was my break.

He knew television so he liked the whole idea that I could move fast. I was young, uninhibited by the whole studio system. He wanted a different point of view. He got it from me.

FIORE: My big break was probably the first chance I had to take that job in Hollywood. It sounds like it's one phone call and then all of a sudden, you're at the top of the world. But the amount of hours you spend not having much money, or looking for work, or wondering what you're going to do next ... It's a really long process.

As soon as I graduated film school, I didn't quite have the conviction Janusz did as far as becoming a cinematographer right away. I needed to experience other things, physically working on the set. And big breaks happen all along the way, but it was a good amount of work.

Throughout the 1990s, Kaminski worked on a variety of big-budget films, including several with director Steven Spielberg: *Schindler's List* (1993), for which he received his first Academy Award; *The Lost World: Jurassic Park* (1997); *Amistad* (1997), for which he was nominated for an Academy Award; and *Saving Private Ryan* (1998), for which he received his second Academy Award. Fiore worked on "various little-budget films and independent films," including *Love From Ground Zero*, where he met his future wife, costume designer Christine Vollmer.

FIORE: Janusz gave me the opportunity to be cinematographer on the movie he directed, *Lost Souls*. It was a good-size budget, and that put me in another category as far as studios taking me more seriously.

KAMINSKI: It's funny because the networks

have their little lists. Studios have their lists. You could be on this list for Sony, but you're not on the list for Warner Brothers. It's just insane. So, I think *Lost Souls* permitted Mauro to be on the list—this guy who can do a studio movie of \$40 million in '99. It was a good budget and Mauro's work was so great that he was able to show his talent in that movie.

You have to develop relationships with people who are at the same level and hope that that relationship will pull you up. It's just a hand pulling a hand, but it's not really altruistic. It's total exploitation of your talent—what can I get from you? Hollywood is a little bit about that: "You got nothing for me? I'm going to move on to another person who's got something for me."

DEMO: What is your own favorite film?

FIORE: *Training Day* was probably the one I'm really most proud of because my vision really came across—every part of that little visual language is on the screen. It's pretty unbelievable that [director Antoine Fuqua] interpreted things very similarly visually. I really liked the process of sculpting the film, the amount of care that went into it.

KAMINSKI: *Schindler's List* is probably my favorite movie. Making a movie look like its actuality—that was probably the most interesting part of it because that movie could have looked much more glossy under different circumstances.

I really didn't think the movie had too many false moments in terms of the visual thing. The shot of Liam [Neeson] where he's sitting with his cigar—an iconic shot—and I take full credit for that shot. That's a really

beautiful shot—glamorizes him, shows the audience who he is. And, of course, the last shot, when he's in the car driving away from the concentration camp, is also great. That's probably the movie I'm the most proud of in terms of having a really good consistency, historically.

Fiore's work as director of photography for Antoine Fuqua's Tears of the Sun (2002) and Michael Bay's The Island (2004), particularly the way he showcased the jungle, caught director James Cameron's attention when he was hiring for the massively complex movie Avatar. Cameron hired Fiore after one interview. Fiore had to reinvent his approach to cinematography using Cameron's newly developed Fusion 3-D camera system.

FIORE: *Avatar* required a lot of experimentation, and a reinterpretation of how I deal with composition and lighting. It just became an interesting experiment for me. [Cameron] is at the height of technology. He's a very technical director, probably one of the most technical.

Jim's whole approach is to be so specific about every little detail. There was a sequence, for instance, where all the flying vehicles were in a motion-capture environment. Jim hired helicopter pilots to come in for the day and operate those tiny helicopters, holding them on a stick and making sure that that helicopter did exactly what a helicopter does.

You realize how huge a project can be and how much involvement a person can have to really put a vision across. That was a huge lesson. It was a challenging project—an

CINEMATOGRAPHER:

the head of a camera and lighting crew, who works closely with the director to create the look and feel of a production by managing everything from shot composition to final color correction. Can also be known as director of photography (DP).

TALK LIKE A DP: FIVE CINEMATOGRAPHY TERMS TO KNOW

GRIP:

a lighting and rigging technician responsible for building and maintaining camera support equipment.

GAFFER:

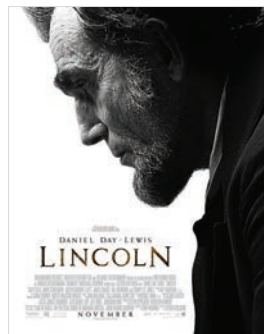
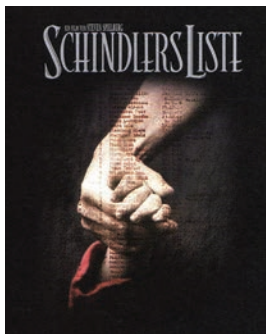
an electrician who establishes a production's lighting plan and manages the grips.



JANUSZ KAMINSKI

BA '87

“Becoming a cinematographer was totally accidental. I chose this little stick that we had to pull in our first class. One [student] had to direct. One had to shoot. One had to produce. One had to act. I got the camera stick—and I liked the whole thing with the camera that you could actually put your hands on.”



Janusz Kaminski has been Steven Spielberg's primary cinematographer for 20 years. Key films include *Schindler's List* (1993) and *Saving Private Ryan* (1998), for which he received Academy Awards for Best Cinematography, and *Amistad* (1997), *War Horse* (2011), and *Lincoln* (2012), for which he was nominated for Academy Awards. Other Spielberg collaborations include *The Lost World: Jurassic Park* (1997), *A.I. Artificial Intelligence* (2001), *Minority Report* (2002), *Catch Me If You Can* (2002), *The Terminal* (2004), *War of the Worlds* (2005), *Munich* (2005), *Indiana Jones and the Kingdom of the Crystal Skull* (2008), and *The Adventures of Tintin* (2011). On working with Spielberg: “I've got my own take on the story. That's one thing he doesn't have to worry about—that's totally left up to me to invent. It's a very respectful relationship. I've learned a lot from him.”

BORN:
1959

FAVORITE COLUMBIA FACULTY:
Chap Freeman, Tony Loeb,
Chris Swider

BIG BREAK:
Wildflower (1991),
Class of '61 (1993)

AWARDS:
Academy Awards for Best Cinematography: *Schindler's List* (1994) and *Saving Private Ryan* (1999); Independent Spirit Award for Best Cinematography — *The Diving Bell and the Butterfly* (2008); Los Angeles Film Critics Association Awards for Best Cinematography — *Schindler's List* (1993), *Saving Private Ryan* (1998), *The Diving Bell and the Butterfly* (2007); National Society of Film Critics Award for Best Cinematography — *Schindler's List* (1994); Cannes Film Festival: Technical Grand Prize — *The Diving Bell and the Butterfly* (2007)

NOMINATIONS:
Academy Awards for Best Cinematography for *Amistad* (1998), *The Diving Bell and the Butterfly* (2008), *War Horse* (2012), and *Lincoln* (2013); AFI Award for Cinematographer of the Year — *A.I.: Artificial Intelligence* (2002); American Society of Cinematographers Award (five nominations)

INDUCTED INTO ASC:
1994 (resigned in 2006)

BOLEX:

a Swiss-made, handheld camera brand popular in film schools for high quality and craftsmanship. Considered the classic camera for amateur filmmakers.

SUPER 8, SUPER 16:

types of camera film based on their width—that is, 8 mm or 16 mm wide. Super 8 was originally developed for home movies; Super 16 is meant for more professional work.

Photo: Tony Rinaldi; Promo art: *Saving Private Ryan*, DreamWorks Studios, Paramount Pictures; *Schindler's List*, Universal Pictures; *War Horse*, DreamWorks Studios, Walt Disney Studios Motion Pictures; *Lincoln*, DreamWorks Studios, Walt Disney Studios Motion Pictures.

incredible experience, but very difficult. We were in New Zealand for about eight months. [Ed. Note: *Avatar* became one of the highest-grossing films in history.]

DEMO: Janusz, you're a two-time Academy Award winner (for *Schindler's List* and *Saving Private Ryan*), and a six-time nominee. What does it feel like when they call your name as the winner?

KAMINSKI: You're just happy to be there. Mauro was there. He was my date twice to Academy Awards. I remember the greatest part was that once I won it, I went behind the stage, pulled a cigarette out, and I'm lighting it, and the guy says, "Normally I wouldn't let you, but you won it, so you can smoke." So that symbolizes the things. You can get away with more stuff, you know.

I was so naïve and young, I really didn't know what it meant. I didn't know the consequences of it. Now I know the consequences of it, so when they don't call for the third time, it's very disappointing. I was disappointed for *Lincoln*.

DEMO: Mauro, you won the Academy Award for Best Cinematography for *Avatar* in 2010. What did winning feel like?

FIORE: It's pretty indescribable, really. I didn't really believe it that I actually won, because there were all sorts of [factors]. The film was digital. The film was 3-D. There was some motion capture. I didn't really know whether the technology itself was going to be interpreted a certain way or even judged from a standpoint of cinematography.

What I think is interesting is how it affected people in my hometown in southern Italy. That moment was so much bigger than the moment in my own life. All of a sudden, you're like the president that people want to see. I mean, it was more like the Beatles were coming to town.

It's interesting also how the viewpoint changes in the industry. There's a lot of respect for people who win an Academy Award automatically on the set. Sometimes you're not really used to it, or it's not necessary, because when we make a movie, we're all making a movie. But people think of the win as sort of an insurance policy, like "This guy won the Academy Award and we want him on our movie. We got the best. Here you go."

DEMO: Janusz, you've been Steven Spiel-

berg's primary cinematographer for 20 years. Why do you think it's such a successful partnership?

KAMINSKI: I think it works well because I do good work for him. I've got my own take on the story. That's one thing that he doesn't have to worry about—that's totally left up to me to invent. That's very stimulating for me because I'm not being micromanaged. It's a very respectful relationship.

You have to do the work and you have to be slightly entertaining. He likes to have fun on the set. The movie set is a very, very tense environment, so it's good to have someone who is a bit of a clown, if the movie allows for it. So I perform the part of the village idiot occasionally, which is fine. I don't mind that.

He's been making movies for so long, but if you look at some of the early work, we're really doing the same shots over and over again. The story is different, but he's got a definite way of telling the story through the camera, and I like that, and I think I've learned a lot from him. At the same time, he's permitted himself to learn from me as well, particularly aesthetics, because my aesthetics are different than his. I grew up in a different part of the world, and on different movies. And, for me, movies were never a business and neither were for him.

DEMO: What do you bring to a project that another cinematographer may not?

KAMINSKI: The job of cinematography is not to just create images. To some degree, because we make those big movies, we have a really great opportunity to influence masses, aesthetically. You have a chance to really have some influence in shaping the mass culture.

But what makes one cinematographer better from another, I think, is definitely individuality. I may be a better self-promoter than some other people, or maybe I have both qualities. There's a large presence of cinematographers from different countries simply because we do have different aesthetics. We look at the world a different way.

DEMO: What do you worry about?

KAMINSKI: There isn't job security. You have to be very self-centered in terms of your own career because nobody's going to give you a job. You have to look for jobs. Even now, after so many years in being on the top of the profession, you still have to pay attention because there is the new generation of kids coming

out, and they don't necessarily do better work, but filmmakers are younger, and they want to be with their peers. We enter that group of the "older" guys, which is funny because I'm 54—Mauro's not even 50. Used to be—30 years ago—you were lucky if you shot a movie by the time you were 50. Now, at 50, you're not ready to be put out to the pasture, but the newer people are coming in.

DEMO: I find that interesting coming from you, a two-time Academy Award winner. It seems like people would be beating down your door.

KAMINSKI: I can have a very comfortable life through the rest of my professional career, do uninspiring movies and get a whole bunch of money, and not be happy. What I was talking about is still trying to find the interesting filmmakers, interesting stories. You have to maintain your career in a way that you can get to those people. Those people become intimidated by our achievements. They will automatically think, "Oh, he will not do this movie," because of this and that. You still have to keep on selling yourself: "Yes, I can do it. I will do it. I'm very happy to be doing it."

FIORE: Although we're sort of the cinematographers the studio recommends—and that's a good thing—it could also hurt the experience of a new relationship with a new director, because automatically it seems like somebody's trying to force us down somebody's throat.

KAMINSKI: It's not bad to be a studio guy as long as you're not a "studio guy." It's good to be on the list.

FIORE: You're in a situation where the studio depends on you for a certain thing. It's not like they're surprised by what you give them. They pay for it and they expect it. And, if it means really pulling the film through and helping a filmmaker, if it's a younger person or he's inexperienced, that's what they pay you to do.

DEMO: If you weren't a cinematographer, what would you be doing?

KAMINSKI: I would be directing.

FIORE: I'd like to be a drummer in a jazz band. That would be really fun.

KAMINSKI: I guess I'm doing what I want to do, really. I am doing what I want to do.

FIORE: Yeah, we're living a dream. I can say that, actually. I enjoy going to work.

Mauro Fiore is cinematographer for *Runner Runner*, starring Justin Timberlake, Gemma Arterton, and Ben Affleck and due out in October, and *The Equalizer*, starring Denzel Washington and due out in 2014. He and his wife, Christine Vollmer, live near Omaha, Nebraska, with their three children.

Janusz Kaminski is cinematographer for *The Judge*, starring Robert Downey Jr. and due out in 2014. He lives in Los Angeles and has two children.

DECLAN QUINN (BA '79)

The son of Irish immigrants, **Declan Quinn (BA '79)** was born and raised in Chicago and spent some of his teen years in Birr, County Offaly, Ireland. During high school in Rockford, Illinois, Quinn took up photography, and while attending community college, freelanced for the *Rockford Daily* newspaper. Then he had the accident that would change his life: While riding his motorcycle, Quinn was struck by a car, and the impact broke all the metatarsals in his right foot. During his long recovery at home, Quinn discovered Italian neorealist and French new wave films through public television. Seeing Francois Truffaut's movie *The 400 Blows*—"a powerful story about regular people"—compelled him to shift from still photography to filmmaking.

DEMO: Why did you choose Columbia?

DECLAN QUINN: Columbia had all the classes that seemed really interesting to me, and I knew I could afford it. I just got on my crutches, signed up, and went there.

What I loved about Columbia the most was on day one, they handed us a Bolex, 100 feet of film, showed us how to thread the camera. Then they told us to pair up with another person, go out to Grant Park, and shoot a movie. By the end of the first week, you were cutting your first film. By the beginning of week two, you're showing your first film to the class. That was powerful and inspiring stuff—real hands on, just black and white, just a blade and a splicer and a bit of Scotch tape, and the rudiments of filmmaking, the way it's been since it began.

At Columbia, Quinn forged a friendship with fellow student Michael Goi (BA '80). When they were looking for people to star in their student films, they convinced Quinn's younger brother, Aidan, to get in front of the camera. Aidan loved

performing so much, he soon enrolled at Columbia and would go on to a successful acting career. After Quinn graduated in 1979, he was recruited to work on *The Blues Brothers*, along with Goi and Jeffrey Jur (BA '77). The traumatic experience would turn him off from Hollywood.

QUINN: We were brought into the union to work as electricians—just wrapping up the sets that had already been shot. And then I [worked as a production assistant (PA)] for a couple of weeks—trying to lock up streets and stop people from getting killed by cars racing down the streets. It was insane. They were driving cars at 125 miles an hour down Wells. And there's kids running out, trying to see what's happening. You can't lock up those streets—it's just a PA on the corner! That experience horrified me. And there was so much cocaine consumed on that film, and I didn't do those things. I found it really alienating, and it didn't have a lot to do with filmmaking.

"50 Cent gave me a big hug and said, 'Do what you love, man! You got to do what you love.'"

The experience prompted Quinn to move to Dublin, Ireland, to try filmmaking, but he wasn't able to get into the union and struggled to find work for a year. Then he discovered startup film editing and telecine facility Windmill Lane Pictures, where he was hired to help install the facility and learned how to use the equipment. As luck would have it, the company shared the building with a state-of-the-art recording facility, where an up-and-coming band called U2 was recording. Windmill partner Meiert Avis had already directed one of the band's videos, and soon enlisted Quinn as camera PA for the band's follow-up video, "Gloria." For the next U2 video, things got even better.

QUINN: For "New Year's Day," Meiert brought me along as a second camera operator. We went to northern Sweden and shot the band in the snow. We only had the band for four hours—they were on tour—so they helicoptered them in, we stuck them in some deep snow, had them perform that song a couple of times, sent them away, and then dressed up four teenage girls on horses and

rode them through the woods like Samurai—they were supposed to be the band. It turned out to be a good video because there are post effects in that with the war footage and the piano keyboard.

We had to finish the video quickly for MTV. It's called "New Year's Day," so it was going to premiere on New Year's Day [1983] worldwide—U2 were becoming popular then, and it was their first big thing for America. I remember working overnight, editing, for four or five intensive days to get it done in time. It debuted on New Year's Day and was amazingly received. It was exciting.

In the mid 1980s, as Quinn continued to tour and make videos with U2, he moved back to his hometown, "but having music videos on my reel didn't mean a thing to people in Chicago," Quinn says. "It was a very conservative and commercial business at the time." After MTV hired him to shoot some local projects, the rising network immediately lured him to New York to continue working for MTV and VH1. Quinn soon linked up with French high-fashion photographer Claude Mougins and started shooting commercials around the world, all the while traveling back to Ireland to shoot small-budget independent films.

DEMO: You had quite a series of breaks in your first 10 years as a professional. How did you eventually get into filming American movies?

QUINN: I got a break in New York on a film called *The Kill-off*, Maggie Greenwald's film, based on a Jim Thompson pulp-fiction novel, and that got some note. It was a slow build. I did work with Louis Malle on *Vanya on 42nd Street*, and that did well commercially and got me known as somebody who can shoot Super 16. Probably part of the reason Mike [Figgis] chose me for *Leaving Las Vegas* was because he knew I could shoot Super 16 and make it look pretty decent. When *Leaving Las Vegas* came out and got the acclaim, I got into another bracket of attention.

For Leaving Las Vegas, Quinn won the 1996 Independent Spirit Award for Cinematography. Around this time, Quinn forged a fruitful partnership with director Mira Nair, shooting several films with her over the following two decades, including Kama Sutra: A Tale of Love (1996), which won Quinn his second Independent Spirit Award for Cinematography; Monsoon Wedding (2001); Hysterical Blindness (2002); and

BORN:
1957

FAVORITE COLUMBIA FACULTY:
Dan Dinello, Chap Freeman,
Jack Whitehead

BIG BREAK:
Working on U2's music video
"New Year's Day"

AWARDS:
Independent Spirit Awards
for Best Cinematography
— *Leaving Las Vegas* (1996),
Kama Sutra: A Tale of Love
(1998), *In America* (2004). MTV
Video Music Award for Best
Cinematography — "Tonight,
Tonight" by The Smashing
Pumpkins (1996). Sundance
Film Festival Cinematography
Award — *2by4* (1998)

NOMINATIONS:
CableACE Award for Direction
of Photography and/or Lighting
Direction in a Comedy or
Dramatic Series — *Fallen
Angels* (1994); Emmy Award for
Outstanding Cinematography
for a Miniseries or a Movie —
Hysterical Blindness (2003);
Irish Film and Television
Academy Award for Best
Cinematography — *Breakfast on
Pluto* (2007)

INDUCTED INTO ASC:
2005

▶ WEB EXTRA

Why was director Steve Pink ('89) afraid to ask Declan Quinn to shoot the sequel to *Hot Tub Time Machine*? Go to [colum.edu/demo](#).



DECLAN QUINN

BA '79

"It's always the script that makes the vibe. Even if you don't get along with the director, the actors, or anybody, you can still get through a movie because you're still friends with the story."



In the 1980s, Declan Quinn worked on several videos for U2, including "I Still Haven't Found What I'm Looking For." His innovative work on Smashing Pumpkins' video for "Tonight, Tonight" earned an MTV Video Music Award for Best Cinematography in 1996. The gritty *Leaving Las Vegas*, shot in Super 16, garnered critical success and propelled Quinn into another category of cinematographers. Quinn received his third Independent Spirit Award for Best Cinematography for 2002's *In America*.

Vanity Fair (2004). *In America* (2002), directed by Jim Sheridan, garnered Quinn his third Independent Spirit Award for Cinematography. Quinn has also served as DP on a number of higher-profile Hollywood movies, including *28 Days*, directed by Betty Thomas and starring Sandra Bullock; *Rachel Getting Married*, directed by Jonathan Demme and starring Anne Hathaway; and *Admission*, directed by Paul Weitz and starring Tina Fey and Paul Rudd.

DEMO: Your resume shows that you're extremely versatile. Can you explain?

QUINN: The quality of a good cinematographer is not just to know how to technically do something, but know how to support a story. Every film is going to have a very different approach—like right now,

I'm doing a raucous comedy [sequel to *Hot Tub Time Machine*], and how do I support that? It's a very different kind of storytelling than a *Leaving Las Vegas* or an *In America*. You get your head around the parameters of the film, working with the director, and then find a language for that particular type of story.

The music video era in the '80s, which I came through, was a great experimental ground where you could go back to '20s photography. I did a video for Smashing Pumpkins, "Tonight, Tonight" (1996). We used hand-cranked cameras, and we copied the Melies Brothers' style of filmmaking. [Ed. Note: That video won six MTV video awards in 1996, including Best Cinematography.]

Part of our business is that we're in the fashion business. If something's popular for a while—certain techniques, certain filters, certain camera styles—we have to be students of that as well in order to stay relevant in the business, and then try and make it our own at the same time.

DEMO: What haven't you done that you'd like to do?

QUINN: I will be directing. I've written a script that's getting some good feedback, a story about Rory Gallagher, Ireland's kind of first rock star. It's a film about his life and the parallel with the troubles in Northern Ireland. The estate's behind it, just trying to put the money together for it. That's something I've been working on for six years between shooting projects.

DEMO: What's the best advice you've received?

QUINN: A few years ago, I was doing a movie called *Get Rich or Die Tryin'*. 50 Cent was the star. We're shooting, I think, our third Saturday in a row—long days, and it's three, four o'clock Saturday morning and we're still working. I was griping to my camera assistant, and 50 walked in. He just came up to me and gave me a big hug and said, "Do what you love, man! You got to do what you love, then that won't bother you."

I go, "I love what I do, I love what I do," but he reminded me. Your attitude can shift, and you can get grumpy and fall into that negative side of things when you're tired, but you can also pull yourself out just as quick with the right attitude: *I am* doing what I love. I'm here, it's good. It's hard, it's tiring, but here I am.

DEMO: So your best advice came from 50 Cent? That's hilarious.

QUINN: "You got to do what you love."

Declan Quinn is cinematographer for the sequel to Hot Tub Time Machine, directed by Steve Pink ('89) and due out in 2014. This fall, he is slated to shoot a pilot for AMC, Line of Sight, directed by Jonathan Demme. Quinn lives in Cornwall, New York, with his wife, Edda. They have four adult daughters.

MICHAEL GOI (BA '80)

Cinematographer **Michael Goi** (BA '80) grew up on the north side of Chicago. His first memories of filmmaking date back to age 6,

when a friend showed 8-mm films of *Dracula* and *Frankenstein* on the wall at a birthday party. When Goi's parents gave him a used 8-mm camera when he was 8, he started making his own animated movies featuring dinosaurs made of clay. At age 14, he bought a used 16-mm Bolex. Because the film was expensive, the Lane Tech high school student decided he'd better make some money to fund his personal projects.

DEMO: What did you work on in high school?

MICHAEL GOI: On the weekends I would grab my friends, and we'd go out and find some small business to shoot a commercial on spec. The first one was an aluminum siding company—they had the worst commercials on television. They were just still photos with some narrator on it, so I grabbed my Bolex and 100 feet of black and white film. I did a dozen shots of their workers putting up aluminum siding and I shot the side of the truck with their name on it, and then I called the owner of the company. I said, "I just shot your next 30-second spot."

By the time I went to Columbia, I had 12 television commercials on the air, mostly on Spanish television.

In high school, Goi was in the ROTC and most of his friends were heading to military academies after high school. But Goi wanted to pursue filmmaking, which his parents eventually supported.

DEMO: Why did you choose Columbia of all the schools you could have gone to?

GOI: Columbia was small and cheap at that time. It was like two floors in that Lake Shore Drive building, maybe 200 students total in the entire college. I took my dad down there with me to check it out, and he was like, "Oh. So this is where you want to go instead of West Point?"

DEMO: What did you think of Columbia?

GOI: What was nice is that they threw the equipment into your hands right away. I remember on the first day, they gave you a Bolex and 100 feet of film and said, go out and shoot something that means something to you, knowing that you would probably mess it up. But it forced you to immediately think visually and how to tell a story visually without relying on dialogue. I thought that was really important and a good approach. Just jumping into it to erase the fear of failure—that was an important thing because if you're not

afraid to take chances, then you will advance. As a result, I learned to embrace taking huge chances in order to accomplish whatever it was I wanted to do.

DEMO: What are your major inspirations?

GOI: *The Graduate* is my favorite movie of all time. I saw it for the first time when I was 8 years old by accident. My parents took me to what they thought was a festival of cartoons. But they didn't know that there was only one matinee of the cartoon festival, and that was over, and the regular movie was *The Graduate*. Even though I didn't understand [*The Graduate*] at that time, I loved the emotion of it.

So I pestered my parents to take me to see *The Graduate* every week, and then it ended up showing at the Playboy, a theater on Rush Street, at 2:00 in the morning on Saturday nights. After a while—I think I was like 10—they said, "Just go by yourself." It was a whole different time. So I would be taking the subway, get to Rush Street at 2:00 in the morning to go see *The Graduate*. I ended up seeing it 125 times in movie theaters.

But every time I saw it, I noticed something different, something that Robert Surtees was doing with the lighting, the design of the set and how they represented Mrs. Robinson as opposed to Benjamin Braddock. It's really quite a wonderful movie masquerading as a typical comedy.

At Columbia, Goi met fellow student filmmakers Jeffrey Jur (BA '77) and Declan Quinn (BA '79). Jur hired Goi to work on a student film. Goi remembers commiserating with Quinn about school film projects and their futures. "Some of the most valuable stuff we learned was from each other and from our mutual experiences and trying to figure out, what is the path?" says Goi.

DEMO: You worked on *The Blues Brothers* in 1979 while still a student.

GOI: I worked on *The Blues Brothers* as a production assistant. I got a call at 6:00 in the morning—a friend of mine was working on it and they needed many more PAs. He asked if I could just get to the set by 7:00, and so I went and then it ended up being almost four months I was on that show.

It was such a chaotic show. It was a time in the industry when there was so much cocaine flying around, there was a tremendous lack of fiscal responsibility. It was a production that fell behind every single day, so the schedule just kept getting longer and longer. It was a

BORN:
1959

FAVORITE COLUMBIA FACULTY:
Jim Martin, Michael Rabiger,
Jack Whitehead

BIG BREAK:
TV series *Glee*,
American Horror Story

AWARD:
Portland Festival of World
Cinema Award for Best Cinematography — *What Matters Most* (2001)

NOMINATIONS:
ASC Award for Outstanding Achievement in Cinematography in Movies of the Week/Pilot/Miniseries — *The Fixer* (1999); ASC Award for Outstanding Achievement in Cinematography in Movies of the Week/Pilot/Miniseries — *Judas* (2005); Emmy Award for Outstanding Cinematography for a Half-Hour Series — *My Name Is Earl* (2008); Emmy Award for Outstanding Cinematography for a Single-Camera Series — *Glee* (2012); ASC Award for Outstanding Achievement in Cinematography in Half-Hour Episodic Television Series — *The New Normal* (2013)

INDUCTED INTO ASC:
2003 (President of ASC, 2009-2012)

▶ WEB EXTRA

Why does Michael Goi credit Jeff Jur with his TV career? Go to colum.edu/demo.



MICHAEL GOI

BA '80

“I pestered my parents to take me to see *The Graduate* every week. After a while—I think I was like 10—they said, ‘Just go by yourself.’ It was a whole different time. I would be taking the subway, get to Rush Street at 2:00 in the morning to go see *The Graduate*. I ended up seeing it 125 times in movie theaters.”



Top: Michael Goi works on the set of the MGM film *The Town That Dreaded Sundown*. **Above, from left:** When Goi initially interviewed for FX’s *American Horror Story*, he didn’t get the job, but executive producer Ryan Murphy instead hired him as an alternating cinematographer for Fox’s *Glee*. When *American Horror Story*’s cinematographer left, Murphy handpicked Goi to step in. In the late 2000s, Goi shot the popular NBC primetime series *My Name Is Earl*, for which his cinematography was nominated for an Emmy Award in 2008.

tough run on that movie, and more than any other experience, it’s the one that persuaded me not to go to Hollywood and not to go into the industry that way.

In 1980, Goi graduated as valedictorian of his class and served as a part-time instructor at the college from 1980 to 1983, teaching lighting and basic film techniques. He also worked as director of photography and editor on documentaries for PBS, directed commercials, and opened a fashion photography studio that produced editorial and advertising layouts. After serving as director of photography on Moonstalker (1989), a low-budget horror film shot in Nevada, Goi made the move to Hollywood and found steady work in feature films. When feature work dried up, he says

he caught a break in TV when Jur convinced ABC to hire him as an additional photographer on the prime-time dramatic series Invasion (2005-2006).

DEMO: You attended Columbia in the same era as four other in-demand, award-winning, ASC-inducted cinematographers in this story: Mauro Fiore, Jeffrey Jur, Janusz Kaminski, and Declan Quinn. What do you make of that?

GOI: I’m not sure I know the answer to that. I know that all of us share a quality of dogged persistence, which certainly helps, which is an individual trait. Some people have it, some people don’t. Sometimes talent is not enough. I knew a couple of really talented cinematographers who were shooting around the same time I was in Chicago,

Photo: Cook Attender, Metro-Goldwyn-Mayer Pictures Inc.; Promo art: *Glee*, 20th Century Fox Television, Fox Network; Ryan Murphy Productions; *American Horror Story*, Asylum, 20th Century Fox Television, FX Network; Ryan Murphy Productions; *My Name Is Earl*, 20th Century Fox Television, National Broadcasting Company.

“As soon as you think you’ve made it, then you have nowhere to go but down. I don’t think I will ever make it, and I hope I do never make it because then it’s all over.”

but they were not willing to take the kinds of jobs that they thought were beneath them, and I would take anything.

Nobody ever achieves success from just a lucky break. You position yourself to take advantage of the lucky break, and the more you’re on set, the more you’re working, the more crew people, the more producers you meet—regardless of the quality of the project—those people then immediately become your contacts in the industry.

When you look at my IMDb resume, you’re like, “Oh my God, he shot over 50 movies that I’ve never heard of.” Well, on every single one of those movies, I learned something about my craft, and I made contacts with people who moved on to bigger and better projects and therefore brought me along.

Goi went on to shoot the popular NBC series My Name is Earl, for which his cinematography was nominated for an Emmy Award in 2008. In 2009, he was elected president of the prestigious American Society of Cinematographers (ASC), serving three one-year terms, the maximum allowed. When Goi initially interviewed for FX’s American Horror Story in 2011, he didn’t get the job, but executive producer Ryan Murphy instead hired him as an alternating cinematographer for Fox’s Glee. Then, when American Horror Story’s cinematographer left, Murphy handpicked Goi to step in.

DEMO: What do you consider to be your big break?

GOI: I would say maybe *Glee*.

DEMO: Really, not until *Glee*?

GOI: *Glee*, and then ultimately *American Horror Story*, solidified my reputation as being a creative cinematographer, not just a fast cinematographer. When you work on those productions, especially *American Horror Story*, it’s one of those shows where you can’t help but notice the cinematography because it’s so obvious—it’s so bold and the material demands that it be that way. It wasn’t until I started working with Ryan Murphy that I was able to push the envelope, and then Ryan told me that what he likes about working with me is that I

take his vision and then I take it very far.

DEMO: What have you been able to do with Murphy that’s been particularly rewarding?

GOI: For *American Horror Story* season two, I would go to Ryan and say, “I want to shoot the 1945 Nazi flashbacks on real black-and-white film, and do it with a hand-cranked camera,” and he says, “I love it,” and that’s it. Being able to bring such diverse things visually to the table because they were my interpretation of what was happening in the script. To have it supported, and not questioned or dissected ... It’s rare in television. It’s rare in features.

On *American Horror Story*, when we work with Jessica Lange and Sarah Paulson and James Cromwell, it lifts everybody else’s contributions. Actors of that caliber understand what it is you’re doing with the lighting and with the camera work to enhance their performances. In an interview, Jessica Lange made some comments about how I was tapping into the inner life of the characters and representing it visually, so that the audience could feel what the character was feeling even when the character hadn’t spoken yet. It’s having that trust between the cinematographer and the actors that really makes the job great.

DEMO: Do you have a signature piece of film that you’ve created?

GOI: No, after I shoot a project, it’s almost like I press a delete button in my head and I erase all of it from my memory. I don’t like to carry favorite shots with me because I feel like then you get burdened down by the things you think you did successfully, and it prevents you from finding out other things.

DEMO: What do you worry about?

GOI: The work comes and the work goes. Your popularity rises, your popularity falls. Students sometimes ask me, “What made you choose this particular project? What were the artistic challenges that made you want to choose that one over another one?” To be perfectly honest, the artistic challenges come after you’ve decided to choose the project. I

do not have the luxury of not working. This is my job. This is what I do to pay my mortgage. This is what I do to support my family. It’s my job just like everybody else has a job.

DEMO: How does it feel to be one of Columbia’s 2013 Alumni of the Year?

GOI: I’m really honored. So many good people have come out of Columbia in all kinds of crafts. There is that little twinge of thinking, this sounds like a lifetime achievement honor of some sort, which means your life is almost over, you know. But when I got past that, I think being chosen as somebody who represents the best of what Columbia can be is really quite gratifying.

The only time I have any kind of perspective on what I’ve actually done or achieved is when somebody younger coming up through the industry stops me and says, “Oh my God, I saw this, I saw this and this,” and “How did you do that?” That’s the only time I start to think, “I’ve actually done quite a bit.” But like I said, that delete button in my head—it all goes away after I do it. So you start fresh.

As soon as you think you’ve made it, then you have nowhere to go but down. I don’t think I will ever make it, and I hope I do never make it because then it’s all over.

Michael Goi is nominated for a Primetime Emmy for Outstanding Cinematography for a Miniseries or Movie for American Horror Story: Asylum, episode: “I Am Anne Frank (Part 2).” American Horror Story: Coven (season 3) will air on FX in the fall. The Ryan Murphy-produced film The Town That Dreaded Sundown is due out in 2014. Goi and his wife, Gina, live in Los Angeles with their two children. ▣

Interviews with the five cinematographers were arranged by Eric V. A. Winston, PhD, executive editor and vice president for Institutional Advancement. He retired in August after eight years of service—we wish him the best in his future endeavors. Additional research and writing by Megan Kirby and Sean McEntee (’14).

A N N U A L



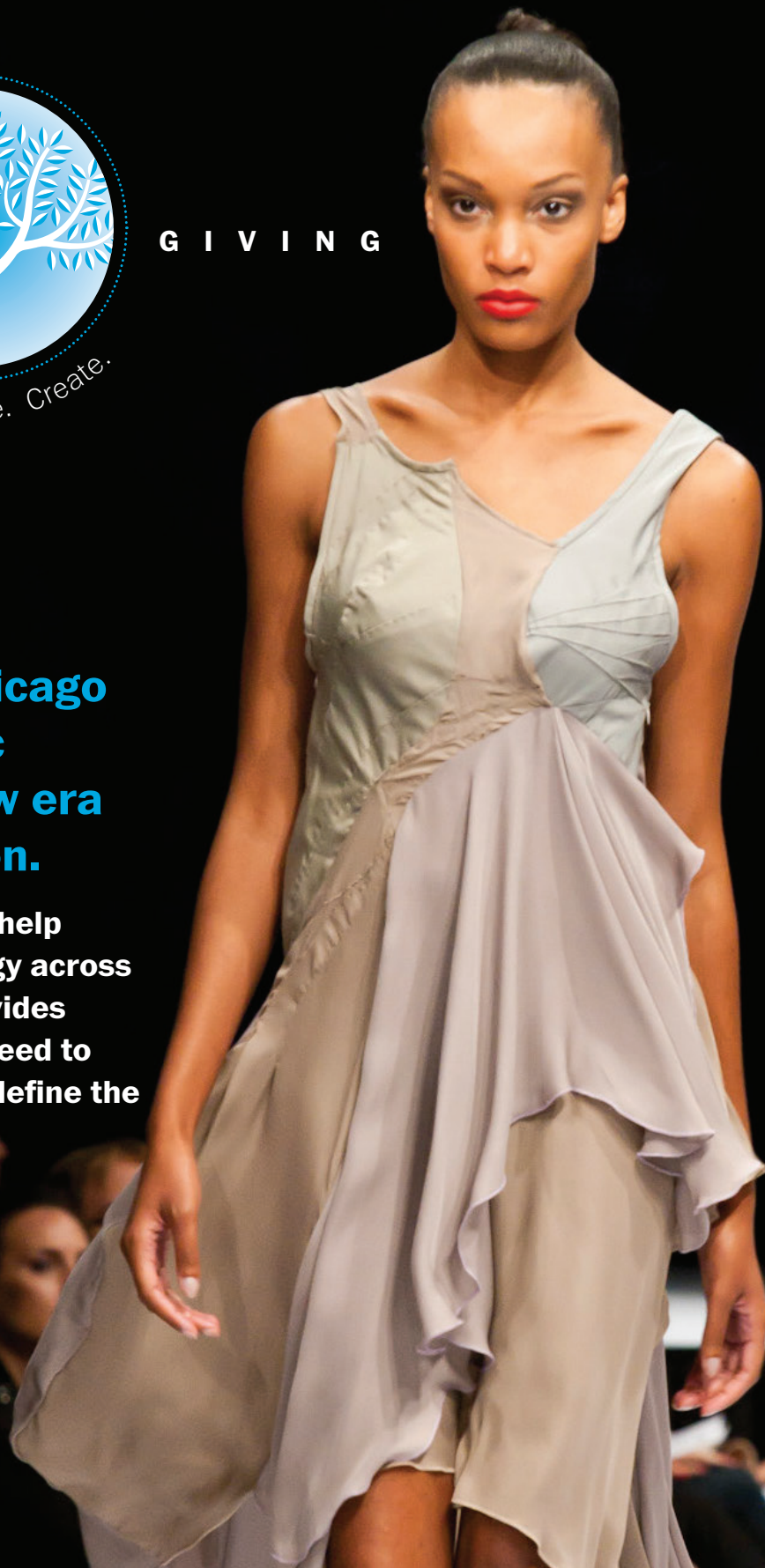
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FIGHT CLUB

By William Meiners (MFA '96)



Andrew Amani cuts a striking figure as a master stage combatant, choreographer, and stunt man. Photographed at Sacred Fools Theater in Los Angeles.

Weapon-wielding theatre alumni share struggles and successes from the battlegrounds of stage and screen

For centuries, actors have transformed fits of violence into elaborate spectacles on stage. The origins of stage combat can be traced to ancient Greek theatre, where conflict, essential to dramatic storytelling, often took a highly physical form. The choreographed violence is a carefully scripted dance of near misses that both reveals character and thrills live audiences. And it's alive and well on stage and screen today.

From live Shakespearian battles in parks to action sequences on film, Columbia College Chicago theatre alumni populate that fight scene. They've spent hours rehearsing stage movements that flash by in a second during a performance. They've perfected the use of weapons, ever mindful of the safety of themselves and their fellow actors. And they've all helped teach others a craft rife with daily bumps and bruises. Here, theatre alumni yield their weapons to share their battle stories.

LOVE AT FIRST FIGHT

"Walking onto the third floor of the 11th Street building was a little like walking into a scene from *Fame*," says Alison Dornheggen (BA '01), a Cincinnati native, of her first elevator exit at Columbia College's theatre building. "I saw two people sword fighting in the hallway."

Dornheggen jokes that she thought stage fighting was something the cool kids were doing, and she became particularly hooked after seeing a pair of students do a swing dance number complete with combat choreography. She took to the training eagerly, becoming one of the first teaching assistants for John McFarland, an adjunct theatre faculty member known to all as Johnny Mac, and earned certification in small sword and sword and shield with David Yondorf (BA '08), now also adjunct faculty.

As a member of Chicago's Babes With Blades Theatre Company since 2003, Dornheggen is part of an all-female ensemble that celebrates strong female characters, both historical and fictional, to show how

aggression, and even violence, affects their lives. "There's something that's really empowering about holding up a sword," she says. "Babes tells women's stories using the tools of stage combat. It's another outlet for you to understand your body and physicality as an actor, as well as understand your character."

For Sondra Mayer (BA '98), a Glenview-raised actress who grew up around Chicago theatre, the introduction to stage combat provided another acting outlet. "I love entertaining people and telling stories," says Mayer, who spent her freshman year in film studies before switching back to her first of love of acting. "There's something amazing about taking an audience on an adventure."

A physical actor with a background in cheerleading and community theatre, Mayer never held a weapon before Columbia. "I could not believe how much I loved it," she says. "I took to it really quickly and practiced like a maniac."

The student-turned-teaching-assistant went on to earn certifications in multiple weapons, though the quarterstaff, a traditional European pole weapon, remains her favorite.

A Chicago high school drama teacher gave Kim Fukawa (BA '07) her first sword, and she has brandished weapons on stage ever since. Another Babes With Blades member, Fukawa often discovers her character through the fight, like when she made her Babes debut in an all-female version of *Macbeth*. "Sometimes your character is built into the fight," she says. "If you're a scrappy character, your fighting is not going to be upright. You might do more underhanded things and go for weak spots. Good choreography should reflect your character."

SIX DEGREES OF DAVID WOOLLEY

Dornheggen says she can trace every theatre job she's gotten back to six degrees of Columbia, and, more times than not, to David Woolley, the senior lecturer in the Theatre Department who has spent more than 25



Fight and flight choreographer Sondra Mayer instructs an actor for *Peter Pan: The Boy Who Hated Mothers* at The Blank Theatre in Los Angeles.

“IF YOU’RE A SCRAPPY CHARACTER, YOUR FIGHTING IS NOT GOING TO BE UPRIGHT. YOU MIGHT DO MORE UNDERHANDED THINGS AND GO FOR WEAK SPOTS. GOOD CHOREOGRAPHY SHOULD REFLECT YOUR CHARACTER.”



years training students for stage combat. Indeed, all five alumni sources here cite Woolley as a pivotal figure in their careers.

Though Woolley’s reach extends throughout Chicago’s dramatist circles, he originally wanted to make things a little easier on himself. “The reason I began teaching was to create ringers that I could then use in the professional world, because there weren’t enough trained fighters with the skills required to do the art that I wanted to do,” he says. “I had to train everyone from the ground up.”

Those students who developed a particular knack for fighting would go on to help train others. An elective all these years, with the option of four semesters for willing combatants, stage combat becomes a core Columbia theatre course in 2013—and is offered as the first minor in stage combat in

the U.S. Even the faint of heart can—and will—be coaxed into battle.

A key component to stage combat training is to make the actors really understand the violence they are orchestrating. “It’s about taking care of your scene partners rather than being aggressive,” Woolley says. He adds the partnership formed between two sparring actors is more important than having the mindset of “attacking a victim.” But Woolley also notes that audience exposure to cinematic violence is causing the “violent requirements” of live theatre to become more intense—which can be traumatic for the actors. “I know that my students will dream the fights,” he says. “It will invade their dreams and makes for rough sleeping.”

But Woolley reassures actors of the benefits of mastering realistic stage combat: “If you can integrate good performance techniques

into your scene while someone is swinging a broadsword at you, you will gain confidence as an actor.”

TO LIVE AND FIGHT IN LA

Mayer and fellow Woolley disciple Andrew Amani (BA ’99) moved to Los Angeles about 10 years ago to pursue their careers. On television, Amani was a stunt double for Lou Diamond Phillips (in *Numb3rs*) and performed stunt work on *Without a Trace*, *Chuck*, *No Ordinary Family*, and *Miami Trauma*. His various film stunts include a second-story backward somersault to reenact a shooting and falling down two flights of stairs fully engulfed in flames. Moviegoers can catch him in an opening prison scene in *The Hangover Part III*.

Mayer and Amani are earning critical success as choreographers in a refreshingly inspired LA theatre scene. Mayer is the fight



An award-winning choreographer, Andrew Amani also performs stunts for TV and film and coordinates stunts for independent features and shorts.

“THERE’S SOMETHING AMAZING ABOUT TAKING AN AUDIENCE ON AN ADVENTURE.”



Kim Fukawa takes a punch from Alison Dornheggen in Babes With Blades' production of *Julius Caesar*.

Photo: Johnny Knight; Illustrations: E.N. Rodriguez ('11)

WHAT TO WIELD

Fight combatants choose their weapons wisely

Rapier and Dagger

Use: Thrusting/stabbing attacks, suicide (in many plays)

Famous Productions: *The Princess Bride*, *Three Musketeers*, *Zorro*



Knife

Use: Thrusting/stabbing, fighting in close quarters, throwing/slashing

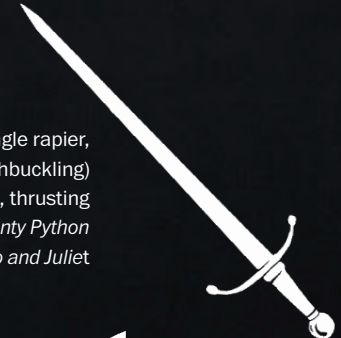
Famous Productions: *Desperado*, *V For Vendetta*, *West Side Story*



Single Sword (sabre, single rapier, Hollywood swashbuckling)

Use: Sword play, slashing, thrusting

Famous Productions: *Monty Python and the Holy Grail*, *Blade*, *Romeo and Juliet*



Broadsword

Use: Two handed, blunt slashes, stabbing

Famous Productions: *Highlander*, *Braveheart*, *Conan the Barbarian*



Quarterstaff

Use: Stick fighting, blunt force, thrusting

Famous Productions: *Robin Hood*, *Teenage Mutant Ninja Turtles*



and flight choreographer for *Peter Pan: The Boy Who Hated Mothers*, whose West Coast run garnered a number of good reviews. The challenge was to have actors flying around the stage without any harnesses, Mayer says, so she incorporated old cheerleader lifts to intensify the action and give the illusion of flight.

The pressures from a directorial standpoint, beyond keeping people safe, are the demands of such a long-running show. “I keep retraining people for *Peter Pan*,” Mayer says. “The biggest challenge is the wear and tear on people’s bodies. They have to vigilantly train and care for themselves.”

Amani, a martial arts practitioner and former pro beach volleyball player, won several choreography awards over the last year, including the LA Weekly Theater Award and LA Stage Alliance’s Ovation Honors Award for Best Fight Choreography for the Theatre of Note in Hollywood’s production of *Hearts Like Fists*.

A company member of the award-winning Sacred Fools Theater, Amani lists Buster Keaton, Fred Astaire, Gene Kelly, Bruce Lee, and Jackie Chan among the athletic actors who have influenced him most. “Buster Keaton’s stunt work of early-day cinema still stands as astonishing,” Amani says. “It’s pretty amazing if you think about how he performed all these amazing feats without the use of today’s technology and innovation of movement.”

And not surprisingly, knowing how to dance plays a huge role in mastering fight choreography. “In addition to learning the steps, the actors must find the musicality within the choreography by coloring it with varied speeds and a variety of vocal expressions,” he says. “And each maneuver must be driven from organic intention. So, it’s fight the fight.”

A CUPCAKE’S REVENGE, A SWASHBUCKLER’S EYE

Most artists deal with the challenge of making a living while expanding on their craft. Dornheggen recently walked away from her nine to five as a marketing and sales



Ryan Bourque says his skills as a photographer help him as an actor and choreographer to see “the big picture of movement throughout a stage.”

Photo: Andrew Nellis (BA '08)

“AS AN ACTOR I’VE ALWAYS WANTED TO WORK AT PLACES LIKE STEPPENWOLF AND THE GOODMAN. IT JUST SO HAPPENS THAT I GOT THERE THROUGH FIGHT CHOREOGRAPHY.”

assistant for an investment management firm to pursue a full-time artistic dream. This fall, she will direct the first public reading of *Witch Slap* by Jeff Goode, Babes With Blades’ winner of the Joining Sword & Pen competition.

Fukawa sacrifices to keep her Second City theatre dreams alive by working a couple of part-time jobs. As a cupcake filler for Molly’s Cupcakes, she has to be at work at 5:30 a.m. But for the actress who has played Sarah in *Stop Kiss*, Portia in *Julius Caesar*, and Lady Capulet in *Romeo vs. Juliet*, the nighttime roles are the true icing on the cake.

For Ryan Bourque (BFA '09), who in June won the Jefferson Award for Artistic Specialization in Fight Choreography for the Hypocrites production of *Coriolanus*, freelance work as a photographer helps feed the same machine as acting and choreography.

“When I go into a theater and start laying

out choreography, I really believe some of the skills I picked up in photography translate into seeing the big picture of movement throughout a stage,” says Bourque, who shoots for *Time Out Magazine*. “You have to find a clear way of telling a story without words.”

Bourque hopes to expand on his travel experience, camera in tow, to enhance the creativity of his work in Chicago. “As an actor I’ve always wanted to work at places like Steppenwolf and the Goodman,” he says. “It just so happens that I got there through fight choreography. The community that I’m a part of in this town is unbelievable. I want to venture out, learn, and bring it back.” ■

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A person wearing a grey knit beanie, a black jacket, and black pants is crouching on a wide set of grey stone steps. They are holding a red plastic jug and pouring water from it onto the steps. The water is captured in mid-air, creating a clear stream. The background shows a building with large glass windows and metal railings.

BREAKING CONVENTIONS

Photographer-meets-pop-artist Jason Lazarus (MFA '03) is out to smash expectations



In *Self-portrait as an artist burning down the Museum of Contemporary Art* (at left), photographer Jason Lazarus (MFA '03) dons a grey ski mask and slashes gasoline down rows of stone steps. The photo, part of his 2004 *to present* series, could also offer an appropriate representation of his artistic career—as an image-maker constantly breaking artistic conventions and rethinking creative definitions.

“Photography is such a megaphone way of communicating ideas. It says, ‘look at this, look at that,’ or ‘I created this, I created that,’” says Lazarus. “And I’m very cautious, or sometimes uncomfortable, with that role.”

Since receiving his MFA in photography from Columbia College Chicago, Lazarus has thrived as a multidisciplinary Chicago artist. His work meshes traditional art with pop culture, and he actively collaborates with both fellow artists and the general public. The Art Institute of Chicago, the Milwaukee Museum of Art, and the Future Gallery in Berlin, among others, have exhibited his work. In spring 2013, the Museum of Contemporary Art Chicago featured his work in a three-



The *Phase 1/Live Archive* installation displays Occupy Wall Street protest signs recreated by the public. Many signs can be removed from the wall and carried throughout the museum.

room exhibition called *Chicago Works: Jason Lazarus*, and in June 2013, Lazarus received an Efroymson Contemporary Arts Fellowship as part of a program to increase arts awareness in the Midwest.

Before Lazarus became an internationally exhibited artist, he earned a business degree in 1998 from DePaul University. He worked in marketing at Court Theatre at the University of Chicago, where the creative surroundings inspired him to take photography classes at the Hyde Park Art Center—a hobby that ultimately led to studying photography at Columbia College.

“My job was to communicate the wonderful programming they had at Court Theatre,” he says, “But instead of being a trumpet, I wanted to be a creative thinker.”

At Columbia, Lazarus developed what he calls his “artistic arsenal.” He began tracing the history of photography and understanding his own role as a contemporary artist under professors like the late Peter Thompson, who served on his thesis panel. Now, Lazarus teaches as an adjunct professor at Columbia, where leading classes such as Photo 2 (an

introduction to Color Photography) allows him to revisit photography basics that continually affect his own work.

Raised in Kansas City, Missouri, Lazarus eschews the idea of artist as privileged thinker or sole authority, using his own work to bridge the gaps between high art and popular culture. “I’m interested in things that I feel are a starting point to a line of inquiry, a line of investigation,” says Lazarus. “I feel like there’s significant meaning at the edge of traditional academic disciplines, or between high and low culture, that I think is at risk of falling into gaps of established structures of discourse.” This juxtaposition comes to play in his recent film with Eric Fleischaur, *twohundredfiftysixcolors*, a collection of GIFs animated on old-school 16-mm film.

Lazarus’ recent *Chicago Works* show at the Museum of Contemporary Art Chicago—his second solo exhibition at the MCA—featured a pianist playing a Chopin nocturne, a room of Occupy Wall Street signs recreated from Internet images, and a gallery tracing Lazarus’ own photographic history. While Lazarus says the entire exhibit is rooted in

“I’m interested in things that I feel are a starting point to a line of inquiry, a line of investigation.”



Top: Self portrait as artist making something contemporary (2005). **Above:** Untitled (2012), featuring a quote from a Walter Benjamin essay. **Right:** Spencer Elden in his last year of high school (January 2008). Elden was first famously photographed as the baby on Nirvana’s iconic *Nevermind* album cover in 1991.



photography, it never falls into predictability. Some images are wrapped in blankets or hung facing the wall. Protest signs can be removed from the walls and carried through the whole museum, transforming the entire gallery into a three-dimensional interaction between visitors and art.

Lazarus also curates several archives, through which he considers himself an editor as much as an artist. “I work with my own images and existing images fluidly,” he says. “I don’t differentiate my own as more important.” Many of the archives highlight a specific kind of nostalgia. In *NIRVANA*, Lazarus poses a simple question to the public (who introduced you to the band Nirvana?), then collects both an image of the respondent

and the written memory. In the *Too Hard to Keep* archive, Lazarus solicits photographs and memorabilia from owners who deem the items too emotionally traumatic to hang onto.

“You make certain sacrifices to be a cultural producer as opposed to a business person. There’s less money, different kinds of risk, and different validation that you’re looking for,” says Lazarus. “I feel really lucky that at a certain age I just really started to explore something new, and I was willing to sort of start over.”

Whether he’s hanging his work in the MCA or pouring gasoline on its steps, Lazarus’ artistic voice is burning bright. ■

—Megan Kirby

PAPER PUSHER

As a leading expert on hanji, Korean handmade paper, **Aimee Lee (MFA '06)** keeps the ancient tradition alive



Top: *Hanji sample book* (2009). Dyed sample book of hanji; 5 x 4 x 1.25".

Right: Making hanji in Cleveland, 2013. Photo: Mason Milani



“It’s like magic,” artist **Aimee Lee (MFA '06)** says of the wet, gooey, messy, often physically demanding art of papermaking. **“It’s like alchemy.”**

Papermaking is an ancient art, and one that resonates deeply with Lee’s lifelong love of water, of physical labor, of process-oriented work, and of books. The 35-year-old is one of the few American authorities on hanji, Korean handmade paper. She first encountered the material in an undergraduate art history class, where she learned that Chinese painters often preferred the incredibly strong, yet refined, quality of Korean paper. It wasn’t until years later, after Lee studied the history of papermaking and realized that little scholarship existed about the Korean tradition, that her interest in hanji came into focus.

The daughter of Korean immigrants, Lee grew up in the suburbs of New York City, on the Hudson River. She never realized how deep an impression the river’s presence made on her psyche until her experience at “landlocked” rural Oberlin College in Ohio in the late '90s. After studying classical violin as an undergraduate, Lee decided to round out her education. She took dance, art history, and fine art classes—and found herself drawn to making artists’ books, handmade books that are themselves discrete works of art. When she chose a graduate program a few years later, she knew she wanted to focus on making art without boundaries imposed by mediums. She was drawn to Columbia College Chicago’s Center for Book and Paper Arts in the Interdisciplinary Art department, which embraced the concept “that book arts itself is interdisciplinary,” Lee says.

“The group of teachers I was lucky enough to have were really fantastic,” Lee says of instructors that included Melissa Jay Craig, Andrea Peterson, and Joan Dickinson. These mentors guided Lee into prominent professional opportunities—including a performance at the Chicago Cultural Center that blended violin, storytelling, and handmade paper—while she was still a student. ►



Photos: Stefan Hagen

“Ever since I made a leap of faith—having enough faith in myself to be an artist in the world—I’ve had to continue. I’m on the right path.”

After earning her MFA, Lee spent a few years in residency at various artists’ communities, such as Art Farm in rural Marquette, Nebraska, and Ragdale in Lake Forest, Illinois. Along the way, she harvested native plants from each location, made work specific to each place, and earned a Fulbright scholarship to spend a year learning the art of papermaking from master artisans in Korea in 2008. Having previously traveled to Korea to study the language, Lee was the first American artist to communicate with Korean paper artisans in their native tongue.

Lee received a hands-on education in the hanji method: After harvesting and steaming the inner bark of mulberry trees, the artist

scrapes, sun bleaches, picks, and pulverizes it. Then, during sheet formation, the artist laminates two thin sheets of paper that are dried together, which results in an exceptionally strong yet thin product. From harvest to finished product, traditionally made hanji takes about two weeks to complete, Lee says.

Noting that there was virtually no information on the hanji tradition available in the English language, “I created a role for myself as a sort of ambassador for Korean papermaking,” Lee says. After her return home, she traveled around the country leading workshops, writing articles, showing her work, and, in 2010, developing what she calls the



1: *R* (2010). Wood type letterpressed onto knitted handmade paper. **2:** *Six paper scarves* (2012). Hanji, yarn. **3:** *Paper Dress 2* (2012). Hanji. **4:** *Milarepa I* (2009). Ink, bark hanji, hanji. **5:** *When asking for more* (2012). Ink, bark hanji, hanji. **6:** *He built a wall and tore it down* (2009). Ink and charcoal pencil on hanji, safety pins. **7:** *Eight gourds* (2009). Dyed, spun, and woven hanji.

first Korean papermaking studio in the United States at the Morgan Conservatory in Cleveland. In 2012, Lee wrote an Eric Hoffer award-winning book, *Hanji Unfurled*, about her experience as a Korean-American artist researching the craft.

Today, in addition to creating books and making paper, Lee is a thoroughly interdisciplinary artist and freelance educator who works in fiber, performance, cartoons, printmaking, and installation. Her artists' books and other works are in numerous private collections as well as the Yale University Library, the Museum of Modern Art Library, the Barnard Zine Collection, and the Joan Flasch Artists' Book Collection.

Despite the time-intensive, laborious process of making paper, Lee says she wouldn't be satisfied with a "dry" job—that is, one away from the vat.

"I have this real need to make paper," Lee says. "Ever since I made a leap of faith—having enough faith in myself to be an artist in the world—I've had to continue. I'm on the right path." ■

—Audrey Michelle Mast (BA '00)

John Maloof



Accidental Archivist





John Maloof ('05) transformed his life for \$400 at an auction.

John Maloof ('05) transformed his life for \$400 at an auction. In 2007, the former Columbia College Chicago product design student outbid other buyers, sight unseen, for a box of 30,000 photo negatives. He hoped to score some black-and-white stills to illustrate a book he co-authored about Portage Park, his Chicago neighborhood.

He got so much more.

The box contained the work of North Shore nanny Vivian Maier, who documented everyday street scenes in 1950s and '60s Chicago. She never published her work and told few people about her passion.

Maloof, then a top real estate agent for Century 21, didn't fully comprehend the significance of his discovery. But Maier mesmerized him, and his journey to uncover the woman's story led to an unexpected path in his own artistic life—as a photographer, documentary filmmaker, and curator of Maier's now-internationally acclaimed work.

Over the past six years, Maloof has traced Maier's life, talking to more than 90 people who knew the nanny behind the camera. She kept piles of boxes of negatives and audiotapes, and books stuffed with newspaper clippings. "She was an odd person," Maloof says. "Very private. Always disappearing. All the stories were consistent about her being something of a recluse." (Maier died in 2009, before receiving critical acclaim.)

Fascinated by Maier's craft, Maloof educated himself about photography techniques. "I didn't even know what street

photography was when I purchased [the negatives]," Maloof says. "I studied a lot of photography and read a lot of books so that I really understood." He talked to experts about Maier's ability to capture subjects in the most intimate ways, as if she wasn't even there holding a camera. Critics say her work rivals some of the greatest street photographers, including Henri Cartier-Bresson, Garry Winogrand, and Diane Arbus.

Maloof discovered other boxes of Maier's work and bought as much of the collection as he could. He owns about 100,000 photos, 3,000 vintage prints, film rolls, audiotapes, clothing, and trinkets—about 90 percent of Maier's catalog—now known as the Maloof Collection.

Archiving, promoting, and preserving Maier's work is Maloof's full-time job. He has exhibited Maier's photography across the United States and Europe in cities such as New York, London, Paris, and Chicago, including a critically acclaimed show at the Chicago Cultural Center in 2010. He published a book, *Vivian Maier: Street Photographer*, in 2011.

Maloof's latest—and most ambitious—project: producing and directing a documentary film about the life and work of his muse. To secure film funding, Maloof turned to Kickstarter, a crowd-funding website. Launched in December 2010, the campaign was a massive success, raising \$105,042—more than five times the \$20,000 goal—from nearly 1,500 backers in three months. The campaign caught the attention

of actor Tim Roth (*Reservoir Dogs*), who helped arrange the first gallery exhibition of Maier's work in Los Angeles.

Maloof partnered with Chicagoan Charlie Siskel, nephew of legendary film critic Gene Siskel, to co-direct the film, and comedian Jeff Garlin (*Curb Your Enthusiasm*) signed on as executive producer. *Finding Vivian Maier* premiered at the Toronto International Film Festival in early September, and IFC purchased the film's domestic rights.

But after six years of working to tell the story of Vivian Maier in a way she would appreciate—that is, not overhyped—Maloof, who will continue to oversee Maier's estate, is ready to move on to other projects.

"I'm a photographer and now a filmmaker," Maloof says, hinting that he has some ideas brewing for a new documentary. But, perhaps because of Maier's influence, he wants to keep those details to himself. ■

—Andrew Greiner (BA '05)



Kyle Kinane



Stand-Up Guy

Stand-up comedian Kyle Kinane (BA '02)

says the only thing that makes him sad is not being good at comedy—it's the only thing he can't turn into a joke. As the Addison native continues to take the stage while getting new laughs, it's safe to say Kinane hasn't had much to fret about lately.

"I'm not trying to live my life strictly for a joke, but everything's pretty silly," he says.

Kinane, 36, has been on the rise since being invited to perform at the Aspen Comedy Festival in 2007, which he calls a breakthrough event for stand-up comedians and his personal turn toward success. He later performed on *Last Call with Carson Daily*, *Conan*, and *Live at Gotham* and released his critically acclaimed comedy album, *Death of the Party*, in 2010. In 2011, Comedy Central invited Kinane to perform his first half-hour *Comedy Central Presents*. And if Kinane's voice sounds familiar, that's because he delivers most of the promos for Comedy Central—when you hear, "Up next is *Tosh.0*," that's Kinane talking to you.

Before attending Columbia, Kinane spent a year at a local community college and a semester at the University of Illinois at Chicago but found the traditional academic structures too stifling. After enrolling at Columbia in 1999, he found his groove through improv and writing classes, where he took the opportunity to create funny stories. At an open casting call for stand up at Zanies Comedy Club in Old Town, Kinane ran into classmate John Berger

(BA '01), who introduced him to open mic nights all over the city.

"All the stuff I wrote at Columbia started getting shorter and shorter and became part of my act," Kinane says, noting that his sets revolved around "shenanigans" he'd get into with friends as well as humorous tales from his mundane jobs at gas stations and warehouses ("fodder for comedy," he says).

After a few performances, Kinane found his calling and continued to perform at the Red Lion Pub and The Lion's Den (now The Globe Pub), places he says many Chicago comics "cut their teeth." In 2003, the 26-year-old moved to Los Angeles to give comedy a real shot. He planned on giving himself until he was 30—four years—to find some success in the business; otherwise he'd move back to Chicago and try something else.

"Chicago performances were kind of the Eagle Scout training you needed, and Los Angeles was getting lost in the woods on your own," Kinane says. "I went from a medium-size fish in a small pond to being just plankton." Indeed, finding success on the LA stage often seemed too far-fetched: Kinane recalls several nights when he stayed in his apartment, believing there was no point in performing at an open mic night.

But he stuck with it and eventually began performing at well-known venues such as the Improv, the M Bar, and the Upright Citizens Brigade. Along the way, he met industry

professionals—from stage assistants to talent agents to other comedians—who had some connection to Columbia. ("The empire is growing," he says with a chuckle.) After Kinane released his album in 2010, comedian Patton Oswalt, one of Kinane's heroes, asked him to open for him on and off for a couple of years—a big break.

Being a stand-up comedian means Kinane is constantly on the road, and his act has taken him across the globe, including South Korea, Ireland, and Australia. "I bombed in all these places," Kinane says, jokingly. "Failing across the globe. I like to call it 'globe flopping.'"

Self-deprecation aside, Kinane continues to strut his stuff. This past summer, the comedian performed at TBS' Just For Laughs comedy festival alongside household names including Bill Maher, Seth Meyers, and Bob Newhart. He voiced a character in the pilot for *TripTank*, an animated series for Comedy Central. He also wrote and pitched a short web series for FOX. "I have a lot of stuff floating around like jellyfish," Kinane says, "and I don't really know where it's going."

But for now, the live stage remains his focus. "Write new jokes, tell new jokes," Kinane says. "That's what I started with in the beginning. That's the bread and butter." ■

—Sean McEntee ('14)



“I’m not trying to live my life strictly for a joke, but everything’s pretty silly.”

Mary Mitchell



Everyday Advocate



Reporter and columnist Mary Mitchell (BA '91) keeps more than a half dozen boxes crammed with letters under her desk at the *Chicago Sun-Times*.

“Those are stories I never got to,” she says. “[And] these are just from the last two years. That’s how many people are crying out for help in this city.”

Mitchell has worked for the *Sun-Times* for 23 years. Her writing on school closings, race relations, and advocacy issues has earned her numerous accolades, including the Award of Excellence from the National Association of Black Journalists, the Studs Terkel Award from the Community Media Workshop, and the Peter Lisagor Award from the Chicago Headline Club. In 2011, her extraordinary career saw her inducted into the Chicago Journalism Hall of Fame.

Before she was a journalist, Mitchell spent two decades raising four children and working as a legal secretary. Facing barriers of both racial and age discrimination, Mitchell decided earning a college degree was the best way to get ahead. In 1989, she quit her job to attend Columbia College Chicago full time—at the age of 41.

Mitchell originally majored in creative writing, where an instructor in one of her first courses told her she was the most likely to excel among her peers.

“I grew up in a public housing project on the South Side, and people were used to telling us what we couldn’t do,” she says. “To walk in a classroom with all those talented people and have a professor say, ‘Out of all the people in the room, you’re the one that’s going to make it’ meant something to me.”

Wanting to focus on real-life issues, Mitchell switched her focus from creative writing to journalism. “I was not that engaged in making things up,” she says. “I was more interested in chronicling what was going on.”

Mitchell’s relentless work ethic got the attention of her instructors, including *Sun-Times* staffers P.J. Bednarski and Don Hayner. Bednarski told Mitchell that the quality of her writing rivaled the professional work he edited at the newspaper. At his suggestion, she applied for and was awarded the *Sun-Times*’ first internship for minorities in summer 1990.

“I got there early, I stayed super late,” she says. “I would stay so late the computers would turn off.”

After the internship, the newspaper kept her on as a part-time weekend news reporter. When Mitchell graduated in 1991, the *Sun-Times* offered her a full-time position as education reporter. She found herself working alongside former Columbia instructors, including Hayner, with whom she collaborated on a series on race called *The Great Divide*. She also exposed sexual abuse of women in

“People are crying out for help in this city.”

the Illinois prison system, which resulted in state lawmakers strengthening protection measures for inmates.

Mitchell became a columnist and eventually a member of the paper’s editorial board, where she remains today. She tackles a wide swathe of controversial issues, from police misconduct and violence in African-American communities to her own struggle with breast cancer.

Mitchell’s influence goes beyond print. She co-hosted a Sunday morning public affairs radio program on V-103 from 2006 to 2010, served as a panelist on FOX Chicago and WTTW’s *Week in Review*, and appeared on national news programs including *Meet the Press*. Columbia honored her as a 2013 Alum of the Year.

In the end, Mitchell’s mission is listening for what others can’t always hear.

“There are voiceless people in the world,” Mitchell says. “They’re crying in the wilderness; no one hears them. I was a natural at hearing those stories.” ■

—Tim Shaunnessey (BA '13)

See what's happening, get involved

Dear Alumni,

As we ramp up for another school year, I would like to take this time to thank all of our alumni who gave to the Alumni Scholarship Fund through the Power of 5 campaign. Your donations were matched two to one, and we raised a significant amount of scholarship dollars for outstanding students in need.

We could not have executed the Power of 5 campaign without our CAAN National Board, made up of 12 true leaders within our alumni community—from North Carolina to Oregon, your board members are dedicated to bettering the lives of our alumni in every part of the country.

If you are interested in a leadership position, please note that elections are held every year in July and there are nine positions open each election. Regional representatives serve two-year terms, and members-at-large serve one-year terms.

If you can't wait until next year to run for the board, you can develop your leadership skills in other ways. Chapter leaders can always use an extra hand: someone to brainstorm with, someone to assist with events and outreach, someone to help manage the chapter's social media. If you would like to volunteer for a leadership position within your chapter, please contact that chapter leader or me.

Kind regards,



Sarah Schroeder (BA '00)

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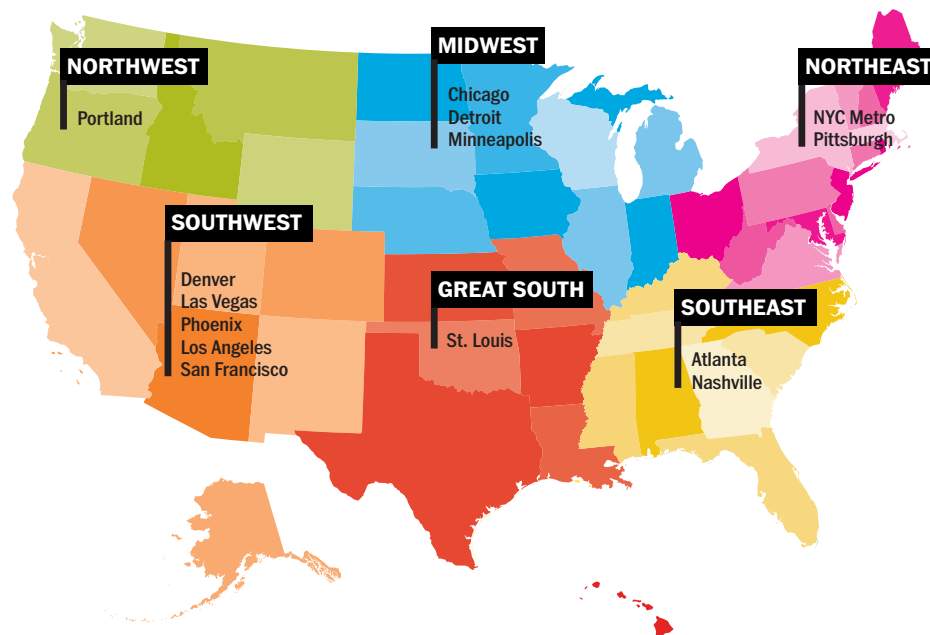
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See what's happening in your city, and get involved with the Columbia Alumni Association & Network (CAAN)!



Atlanta

Atlanta is seeking a chapter leader. As chapter leader, you will be responsible for planning and executing two to three yearly alumni events, as well as staying connected with your local alumni via social media. If you are interested in this position, please contact Sarah Schroeder at ssschroeder@colum.edu. If you're a new arrival in Atlanta, please contact Brad Sanders (BA '76) at onthephonewithti@yahoo.com.

Chicago

In June, CAAN Chicago Young Alumni welcomed 2013 graduates into the alumni community during a gathering at Kasey's Tavern. Special thanks to William Swartwood (BA '96) for sponsoring the event. CAAN Chicago was part of the National Bowling FUNdraiser on July 13. Alumni gathered for an afternoon of bowling and fundraising for the Alumni Scholarship Fund, where everyone had a great time while helping out students in need. Contact Joan Hammel (BA '86) at joan@joanhammel.com.

Denver

Along with participating in the National Bowling FUNdraiser, CAAN Denver attended the Cubs vs. Rockies game in July. Coming this fall, we plan to

screen Sean Jourdan's (MFA '09) film *Teddy Boy*. Sean was featured in the last issue of *DEMO* for his successful Kickstarter campaign. Contact Pat Blum (BA '84) at pbcaanden@aol.com.

Detroit

The CAAN Detroit chapter strives to provide a regular source of networking and support to alumni through events and other means. Our goal is to create more awareness of Columbia College Chicago's programs and raise money for the Alumni Scholarship Fund so that we can help current students attain their educational goals. Contact Julie Atty (BA '10) at julie.atty@gmail.com.

Las Vegas

Las Vegas seeks a chapter leader. Responsibilities include organizing alumni events, staying in contact with chapter members, and promoting fundraising opportunities and scholarships like the Alumni Scholarship Fund. If you are interested in this position, please contact Sarah Schroeder at ssschroeder@colum.edu.



Photo: Alex Kimman (BA '95)

Los Angeles

The 6th Annual CAAN Connect was held on June 11. Dozens of alumni connected with entertainment industry executives in one-on-one meetings. About 50 alumni attended the Cubs vs. Dodgers game on August 27. CAAN LA will once again sponsor Carthay Center Elementary through the Young Storytellers program. If you are interested in mentoring a fifth grader in the art of screenwriting, contact Sarah Schroeder at sschroeder@colum.edu. Look for details about a networking seminar in the fall and the annual Midwest Holiday Party in December.

Minneapolis-St. Paul

Look forward to a fall event for Twin Cities alumni. Contact Marie Chaiart (BA '05) at mariechaiart@gmail.com and Kelsi Moffitt (BA '03) at kemoffitt@gmail.com.

New York Metro

One of this spring's highlights was a networking event with visiting students from the Fashion Studies department. Alumni, students, and faculty met for drinks, food, and camaraderie. This fall, there will be networking events in September and November to wrap up 2013. Contact Eric Wallace (BA '09) at ericwallace@gmail.com or James "Woody" Woodward (MA '03) at mrwoody917@yahoo.com.

Phoenix

Phoenix was the first chapter of CAAN to welcome Columbia's new president, Dr. Kwang-Wu Kim, at a reception in May. Phoenix has a new chapter leader, Carl Varnado (BA '03), who can be contacted at cvarnado@gmail.com.

Pittsburgh

CAAN Pittsburgh had a great time at the National Bowling FUNdraiser in July. Contact Mike Moscato (BA '94) at maguitarmike@gmail.com.

Portland

CAAN Portland participated in the National Bowling FUNdraiser for the Alumni Scholarship Fund. Stay tuned for an announcement for a trip to the Oregon coast. Contact Howard Shapiro (BA '53) at pmahoward@aol.com.

San Francisco Bay Area

We've been on a roll, hosting several networking events led by chapter leader Dimitri Moore (BA '11). In addition to San Francisco events, over the next year we also plan to hold events in the East Bay, the South Bay, and the North Bay. Contact Dimitri Moore at dimimoore@gmail.com.

Seattle

We're happy to announce that Seattle has a brand-new chapter leader. Please take a moment to reach out to Sharon Zweiback (BA '91) to introduce yourself. Her contact is sssandflow@gmail.com. Also, look out for a fall event in your area.

EVENTS

Check out these upcoming alumni events across the country. For the full calendar, go to colum.edu/alumni.

FALL

Chicago / September 26-28

ALUMNI WEEKEND

Contact Cyn Vargas at cvgargas@colum.edu.

Chicago / October 18

ALUMNI ON 5 EXHIBITION & OPENING RECEPTION

Contact Cyn Vargas at cvgargas@colum.edu.

Los Angeles

CAAN LA CAREER SEMINAR: HOW TO (REALLY!) GET A JOB AND EXCEL IN YOUR CAREER

Contact Sarah Schroeder (BA '00) at sschroeder@colum.edu.

New York / September & November

END-OF-THE-YEAR NETWORKING/ COCKTAIL PARTIES

Contact Eric Wallace (BA '09) at ericwallace@gmail.com or James "Woody" Woodward (MA '03) at mrwoody917@yahoo.com.

Phoenix

NETWORKING MEETING

Contact Carl Varnado (BA '03) at cvarnado@gmail.com.

Portland

TRIP TO THE OREGON COAST

Contact Howard Shapiro (BA '53) at pmahoward@aol.com.

Seattle

CHAPTER RELAUNCH

Contact Sharon Zweiback (BA '91) at sssandflow@gmail.com.

DECEMBER

Chicago / December 11

CAAN CHICAGO ANNUAL HOLIDAY PARTY

Contact Cyn Vargas at cvgargas@colum.edu.

Los Angeles

CAAN LA HOLIDAY PARTY

Contact Sarah Schroeder (BA '00) at sschroeder@colum.edu.

MARCH

Los Angeles / March 2

OSCAR® PARTY*

Contact Sarah Schroeder (BA '00) at sschroeder@colum.edu.

APRIL

Chicago / April 29

CAREER CONNECT

Contact Cyn Vargas at cvgargas@colum.edu.

SPRING

Denver

SCREENING OF SEAN JOURDAN'S (MFA '09) FILM TEDDY BOY

Contact Pat Blum (BA '84) at pbcaanden@aol.com.

*The Academy Awards® and Oscar® are registered trademarks and service marks of the Academy of Motion Picture Arts and Science (the "Academy"). Columbia College Chicago is in no way affiliated with the Academy. This event is in no way affiliated with, endorsed by, or sponsored by the Academy.

STAY CONNECTED



Stay in theLoop, update your info, and check out new alumni events at colum.edu/Alumni



Facebook
Columbia College Chicago Alumni



Twitter
twitter.com/ColumAlum



LinkedIn
Columbia College Chicago ALUMNI

CLASS NOTES

What are you doing out there?

We want to know! To submit your news, go to colum.edu/alumni, click on "Promote Yourself," and submit a class note. If you've never logged in before, you'll need to complete a quick registration first.

Class news information will be printed based on availability of space. Announcements that are incomplete or older than one year cannot be considered for publication. Deadline for the spring/summer 2014 issue is February 1.

1950s

Howard Shapiro (BA '53) was interviewed by *The Portland Tribune* in an article titled "When Men are Caregivers" about his 22 years running a support group for men caring for their ill family members.

1970s

Michael Melnyk ('75) published, along with Arhoolie Records, the hardcover book *They All Played For Us: Arhoolie Records' 50th Anniversary Celebration*.

1980s

Jamie Janosz (BA '87) serves as associate dean and associate professor of communications at Moody Bible Institute in Chicago, and will release her first book, *When Others Shuddered: Eight Women Who Refused to Give Up*, in February 2014.

Frederick Rapoport (BA '87) composes the original music for the Disney Channel series *Austin and Ally*.

1990s

Michelle Alegria (BA '97) plays a news broadcaster in *The Bling Ring*, Sofia Coppola's film adaptation of the book by the same name.

Daniel Asma's (BA '92) company, Buddha Jones Trailers, received 15 nominations and four wins for the Golden Trailer Award. The wins included Best Horror Trailer for *MAMA* and Best Independent Trailer for *Silver Linings Playbook*.

Bruno Bonugli (BA '97) published his first children's book titled *Felini the Flea*, which highlights inclusion and encouragement for all children.

Robert Christopher's (BA '97) book *Queue Tips: Discovering Your Next Great Movie* was published by Huron Street Press.

Oliver Geywitz (BA '99) is a managing director at Schnitzel Records Limited in London.

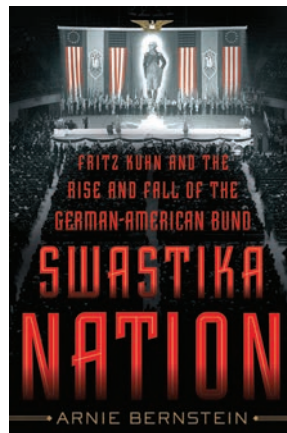
Matthew Hale (BA '97) conceptualized and developed visual animations and performance edits for playback on LED and video projection screens for the Justin Bieber *Believe* world tour.

Hillari Hunter (BA '96) is the owner of Smart Women Boxing Training, which seeks to educate and encourage female boxers who take up the sport for exercise or to compete as amateurs and professionals.

Kevin Keating's (BA '93) novel *The Natural Order of Things* was a finalist for the Los Angeles Times Book Prize/First Fiction Award.

Ksenia Rychtycka's (MA '93) new book, *Crossing The Border*, is a collection of short stories, many of which chronicle the struggles in the early days of an independent Ukraine.

Gina Schultz (BA '99) is the features editor for the *Los Alamos Monitor* in Los Alamos, New Mexico.



Arnie Bernstein's (MA '94) book, *Swastika Nation: Fritz Kuhn and the Rise and Fall of the German-American Bund*, received advance praise from *Publishers Weekly* and several *New York Times*-bestselling authors.

Robert Stevenson (BA '98) was promoted to executive producer of late night news at FOX6 WBRC in Birmingham, Alabama. He's been producing the station's top-rated 6 p.m. newscast since 2011.

Lidia Varesco Racoma (BA '94) launched Typebaby, a line of typographic baby apparel. Visit typebabydesign.com.

2000s

Tyrone Acierio's (BA '09) film *The Grave Bandits* won awards for best feature and best director at the 2012 Metro Manila Asian Film Festival. The film was also picked up by a reputable film distribution and sales company, and was represented at the Cannes Film Market last May.

Latisha Batchelor (BA '05) founded the nonprofit organization I Am We, a mission-driven arts organization dedicated to inspiring, empowering, and promoting community engagement in underserved communities through the medium of art, advocacy, outreach, and programming.

Mary Bentel (BA '01) produced two films—*Goodbye World* and *She Said, She Said*—that were featured in the 2013 Los Angeles Film Festival.

Ryan Bourque (BFA '09) won an award for Artistic Specialization: Fight Choreography for *Coriolanus* at the annual Joseph Jefferson Awards for Non-Equity Theater in Chicago.

Wesley Carrasquillo's (BA '05) short documentary film *Missing Note* won a 2012 Honorable Mention at the Chagrin Documentary Film Festival.

Nathaniel Carroll (BA '09) played a lead role in BoHo Theatre's production of *Kiss of the Spider Woman*.

Sabrina Childress ('02) published her first novel, *Those Necessary Thorns: Desiree Elizabeth Taylor*.

Emily Dahm (BA '08) is a regular on the web series *The House on South Bronson*, which was picked as an official selection for LA Web Fest 2013.

John Derango (BA '02) raised funds to get his new feature film *Lost on Purpose* distributed. *Lost on Purpose* stars Jane Kaczmarek, C. Thomas Howell, James Lafferty,



Margaret Hussey (BA '81) served as an executive producer and writer on the PBS documentary *Your Turn to Care*, a look into the challenges faced by those caring for ailing loved ones, which won Gracie and Emmy awards.

Dale Dickey, Aaron Hill, and Academy Award winner Octavia Spencer (*The Help*).

James Evans (BA '00) was awarded the National Press Photographers Association Video Editor of the Year. Since graduating from Columbia, he's been an editor and producer at CNN in Atlanta.

Kristina Felix (BFA '04) was awarded a J. William Fulbright Research Grant to study textiles, storytelling, and community art practices in Bolivia and Peru.

Anna Fong (BA '01) was featured in a Chicago-centered fashion piece hosted by Barbara Glass.

Justine Gendron (BA '07) was an assistant editor on the film *One Day on Earth*.

David Heinz (BA '02) edited the film *Adult World*, which premiered at the Tribeca Film Festival. Heinz also worked on *Dawn of the Planet of the Apes* as the VFX editor.

Joseph Hernandez (BA '09) accepted a position as an assistant editor for *Wine Enthusiast Magazine* in New York.

Erica Hornthal (BA '08) is a licensed clinical professional counselor whose practice is dedicated to dance therapy for patients with dementia or Alzheimer's disease.

Matthew Jackson (BFA '05) is the production coordinator, image, and video editor at Boxers, Inc., in St. Louis, Missouri.

Sean Knight (BA '09) was one of the cast members of BoHo Theatre's production of *Kiss of the Spider Woman*.

Daniel LaBuda (BA '06) has focused his efforts on acting after working in radio and music for most of his career. He is signed to Kimberly Katz Talent in Chicago.

Meghan Mathes (BA '09) is a manager of development for Evolution's newly created TV division. Evolution partners with Lionsgate for Charlie Sheen's *Anger Management* series on FX.

Aaron Munoz (BA '01) stars in the short film *Still Here* by Yeah Yeah Creative, an official selection to the Nashville Film Festival. Munoz also plays Jim in the upcoming feature *CBGB*, starring Alan Rickman.

Julie Naylor (BA '00) is the creator and owner of the award-winning organizing business No Wire Hangers, a green home-organizing business that emphasizes living a more ecologically minded lifestyle.



Jacquelyn Dean (BA '04) was an assistant editor on the DreamWorks Animation movie *Turbo*, which was released in theaters July 17. Dean's previous credits as an editor include *Frost/Nixon*, *Angels & Demons*, and *The Hammer*.

Michael O'Connor (BA '01) is assistant to TV producer and writer Rockne S. O'Bannon. O'Connor previously worked on the NBC show *The Cape*.

Tracee Pickett ('00) is the author of *The Chair Book*, which includes sound recordings of Moravian Chocolate and a second DVD book narrative about the global politics of design.

Katherine Ripley Frisoli (BA '04) was the archival researcher on the documentary *California State of Mind*, which was nominated for an Emmy Award.

Natalie Slater (BA '08) published her first cookbook with Page St. Publishing titled *Bake and Destroy: Good Food for Bad Vegans*. She also accepted the position of marketing manager at McNabb Nutraceuticals, makers of Sunology and other natural skin and hair care products.

Julia Vazquez-Zimmerman (BA '04) accepted an assistant guide position at Key West Montessori Charter School in Key West. She will be assisting students and introducing technology concepts and video production in her classrooms.

Lena Waithe (BA '06) won a spot in the WGA West's 2013 Writer Access Project program, which recognizes diverse television writers in comedy and drama script categories.

Jim Withington (MA '02) completed a year teaching Introduction to Art and History of 20th Century Art at Spoon River College in Macomb, Illinois, where he also serves as the school's online writing tutor.

Kristin Wolfe (BA '08) finished 27 months of service as a Peace Corps volunteer in Kyrgyzstan.

2010s

Taylor Buenzli (BA '11) interned at Gray Talent Group and recently landed a position as a drama coordinator at Fox Valley Park District Performing Arts.

Brady Chrisman (BA '11) interned for multiplatinum record producer Johnny K. He's at RED distribution, a division of Sony Music Entertainment.

Robert Colletti (BA '11) was cast in the Chicago production of *The Book of Mormon* as the standby for the lead role of Elder Cunningham.

Joan Friedrich (BA '11) was accepted into DePaul's Med program in Community Counseling in hopes to become a creative writing therapist.

Kristen Kuchar (BA '11) published the cookbook *Mac n' Cheese to the Rescue*. The book features 101 recipes for spicing up boxed mac n' cheese.

Analu Lopez (BA '11) became a staff member at the Museum of Contemporary Art Chicago as an imaging technician within the photo archives department.

Sara Mays (BA '12) is a photographer for the *Chicago Grid*, business magazine of the *Chicago Sun-Times*. She recently photographed Lana Bramlette (BA '97) of Lana Jewelry for the *Chicago Sun-Times* paper as well as *Chicago Grid*.

Kirill Mazor (BA '12) started an art and design group, Imago Collective. Imago Collective's main focus lies at the crossroads of design, technology, and installation work.

Leah Pickett (BA '12) wrote an article for WBEZ about the increase of female filmmakers at Sundance.

Mark Sanders (BA '10) was the cinematographer of the film *Misery Loves Company*. Sanders also worked as a camera operator for Samsung and is a creative director at Audible Chemistry where he produces interviews and music videos.

Murad Toor (BA '11) works for Apple Stores, where he delivers the training aspects of the One-to-One program.

Jordan Towles (BA '11) is a digital imaging technician for a web series on YouTube.



Jordan Vogt-Roberts' (BA '06) film *Toy's House* (renamed *Kings of Summer*) was selected for the U.S. Dramatic Competition at the 2013 Sundance Film Festival.

Jeremy Ward ('10) produced the film *Past God*, which premiered to a sold-out crowd at the Beverly Hills Film Festival.

IN MEMORIAM

Jim Nayder (BA '77) died on June 27 in his home in Chicago at the age of 59. Nayder worked at WBEZ public radio and founded *The Annoying Music Show*.

Michael Roberts ('96), 41, died on February 15, 2012, in Chicago.

STUDENT ALUMNI ASSOCIATION UPDATES



SAA members visited this year's *Chicago Comic & Entertainment Expo (C2E2)* on April 26 to check out the cool art and catch cartoonist and keynote speaker Art Baltazar's (BA '92) presentation.

WHAT IS THE SAA? After graduation, it's not just what you know but who you know. The Student Alumni Alliance (SAA) exists to prepare students to become successful alumni in the real world by offering opportunities to meet Columbia College Chicago's rock-star alumni, who can give up-close industry insight, offer critiques of their work, and serve as invaluable professional contacts.

ARE YOU A ROCK STAR? The SAA is always accepting proposals for the Alumni Guest Speaker series. So, if you've been there, done that, and made a mark in your industry, we'd love to hear from you! Check out colum.edu/SAA to view some of our past speakers, and contact Michelle Passarelli at 312.369.6987 or mpassarelli@colum.edu for more information.

I JUST...



- Acted in a play
- Published a book
- Performed at Madison
- Square Garden
- Appeared on *Project Runway*
- Started a business
- Found my calling
- Got married
- Had a baby
- Got a new job
- Retired

Whatever you've been doing, we want to know. Go to colum.edu/alumni, click on "Promote Yourself," and submit a class note. If you've never logged in before, you'll need to complete a quick registration first.

Is your DEMO still going to mom's house? Reading someone else's copy? Make it right: Update your address at colum.edu/demo/subscribe.

Notable achievements from the college community

Don Albert's (BA '86, Film + Video) behind-the-scenes documentary *Double Negative* won a Remi at the 46th WorldFest Houston. Albert made *Double Negative* with Columbia College alumni and faculty.

Dave Berner ('07, Radio) had his story "First Date"—a creative nonfiction work that became part of his memoir *Any Road Will Take You There*—published in the *Chicagoland Journal*.

Jonathan Berry (Theatre) was nominated for a Jeff Award for Direction of a Play for *Moment* at Steep Theatre. Berry also directed the Chicago premiere of *Reverb* by Leslye Headland, which ran through June 23 at Redtwist Theatre in Chicago, and featured Ashley Neal (BA '06, Theatre) in the cast.

Dawoud Bey (Photography) was a visiting artist at the University of Washington, Tacoma, where he created portraits that represent the Tacoma community.

Bob Blinn's (BA '73, College Advising Center) Civil War photo collage, *Eighteen 61 Revisited*, won in the Mixed Media category at the International Fine Art Competition in New York.

Mary Blinn (MA '04, Music) was the featured artist at the Old Town Art Center in May. Blinn's solo watercolor exhibition, "A Certain Slant of Light," included works on paper, wood, and linen.

Sharon Bloyd-Peshkin (Journalism) was honored with the 2013 collegewide Excellence in Teaching award.

Cheryl Boone Isaacs (Semester in LA) was elected as the 35th president of the Academy of Motion Picture Arts and Sciences, which hosts the annual Academy Awards.

Jerry Brindisi and **Justin Sinkovich** (MAM '07) (AEMM) presented a paper, "Beyond the Student Record Label: Approaches to Engaging Students in Real World Practices," March 22-23 at the Music and Entertainment Industry Educators Association Summit 2013 in New Orleans.

Ivan Brunetti (Art + Design) was a featured guest in May at the Toronto Comic Arts Festival.

Mort Castle and **Sam Weller's** (MFA '01) (Fiction Writing) edited work *Shadow Show: All New Stories in Celebration of Ray Bradbury* was nominated for the Distinguished Achievement in Audio Production by the Audio Publishers Association and the Shirley Jackson Award for Best Edited Anthology.

James Falzone (First-Year Seminar) was a visiting professor and artist at Deep Springs College during the months of May and June in Big Pine, California. Falzone taught improvisation and lectured on John Cage and Olivier Messiaen.

Ron Fleischer's (BA '84, Film + Video) short animated film *A Tooth Tale*, made with a crew of animation students, won Best Animated Short Award at the Garden State Film Festival.

Rami Gabriel's (HHSS) new book about consumer behavior in American society, *Why I Buy*, was published in April by The University of Chicago Press.

Julian Grant's (Film + Video) feature film *F*ckload of Scotch Tape (FLOST)* was signed to Chicago-based Revision Entertainment for North American exposure in all media.

Ted Hardin (Film + Video) attended the 51st Ann Arbor Film Festival with nine students and alumni of the Film + Video Department's Experimental Film Society.

Dean Deborah H. Holdstein (School of Liberal Arts + Sciences) was appointed to the editorial board of Studies in Writing and Rhetoric (SWR), the prestigious monograph series in rhetoric and composition studies.

Allan Johnston (English) had his poetry collection *Departures* published by Finishing Line Press. He also had his long poem "Sable" published in the *Seattle Review*.

David Jones (Art + Design), director and master printer at Anchor Graphics, received the Print Maker Award in April at the Southern Graphics Council (SGC) International Print: MKE 2013 Conference.

Laurie Lawlor's (Fiction Writing) book *Rachel Carson and her Book that Changed the World* was honored with the John Burroughs Riverby Award, which is awarded for an outstanding nature book for young readers by the John Burroughs Association.

Anne Libera's (Theatre) book *The Second City Almanac of Improvisation* was listed in "The Ultimate Comedy Library: 57 Books Every Comedy Fan Should Read," which is compiled by the Splitsider comedy industry website.

Cyndi Maxey and **Kevin E. O'Connor** (Theatre) published *Fearless Facilitation: How to Engage and Involve Your Audience*. The book features graphics by Columbia College animation major Robert Parker, and a poem by theatre major Georgia Gove.

Terry McCabe (Theatre) was nominated for a Jeff Award for Adaptation for his and Elizabeth Margolius' stage adaptation of *Opus 1861* at City Lit Theater, where McCabe serves as artistic director.

Laurence Minsky's ('93, Marketing Communication) new book, *The Get A Job Workshop*, was published in March. His book covers the process involved in getting a full-time creative job.

Vaun Monroe (Film + Video) produced and directed *The Belle of New Orleans*, featured in



Virginia Heaven (Fashion Studies) served as the consulting costume curator for the *Inspiring Beauty: 50 Years of Ebony Fashion Fair*, which opened March 16 at the Chicago History Museum.

The Goodman Theatre's production of *By The Way, Meet Vera Stark*, with a crew of alumni, current students, and colleagues—including **Jennifer Peepas** (MFA '10) and **Jeffrey Jon Smith** (MFA '97) (Film + Video).

Amy M. Mooney (Art + Design) was awarded an Andrew Mellon Fellowship through the Black Metropolis Research Consortium for her project "Strategies for Visualizing Chicago's Cultural Capital: The Black Portrait."

Michael Paxton (Art + Design) received the Marshall University Alumni Award of Distinction for 2013. Paxton was a guest of honor at a dinner in April and was also asked to present awards and scholarships to the BFA and MFA students of the School of Art and Design.

Marilyn Propp (Art + Design) received an Illinois Arts Council Professional Development Grant. Additionally, Propp and **David Jones** (Art + Design) were invited to be Artists in Residence at Cill Rialaig Residency in County Kerry, Ireland, this past summer.

Dan Rybicky's (Film + Video) documentary *Almost There* was one of four submissions chosen from across the country to receive funding from the Independent Television Service. It will premiere on PBS in 2014.

Jane Saks (Institute for the Study of Women and Gender in the Arts + Media) was honored at the Changing Worlds' 11th Annual Benefit, "Creative Connections, Lasting Solutions," which recognized the work of leaders and advocates who support Changing Worlds' youth programs throughout the year.

Rosita M. Sands (Music) was selected to serve on the Common Core, Grades 13-14, Subcommittee of Writers for the next generation of the National Standards in the Arts.

Kimberly Senior (Theatre) was nominated for a Jeff Award for Direction of a Play for her staging of *The Cripple of Inishmaan* at Redtwist Theatre. Senior also directed *Little Gem*, a new comedy by Irish playwright Elaine Murphy, that ran through May 5 at City Theatre in Pittsburgh, Pennsylvania.

Andra Velis Simon (Theatre) served as the vocal director for the Hypocrites' production of *The Mikado*, which received Jeff nominations for Production of a Musical, Direction of a Musical, Ensemble, and other categories.

Megan Stielstra (MFA '00, Fiction Writing, CITE) had her essay "Channel B" selected for inclusion in *The Best American Essays 2013* anthology, which will be released in October by publisher Houghton Mifflin.

Heather Minges Wols (Science + Mathematics) was selected as a recipient of the American Association of Immunologists (AAI) Undergraduate Faculty Travel Grant, which allowed her to attend the annual AAI meeting, Immunology 2013, in May in Honolulu, Hawaii.

Caught on camera around the country

APRIL 16, 2013

Conversations in the Arts

Conversations in the Arts brings notable cultural figures together with Columbia College's student body to promote in-depth dialogue.

1. NPR's *All Things Considered* host Michele Norris spoke to the college community as part of Columbia's Conversations in the Arts series on April 16. Norris' lecture focused on race relations and The Race Card Project, an initiative she started in 2010 to help people become more comfortable talking about race.

JUNE 7, 2013

Fashion Columbia

On June 7, more than 200 guests filled the Columbia College Chicago Media Production Center to celebrate designs of 15 recent fashion studies graduates. In the second year of a revamped evening format event, the silent and live auctions, ticket sales, and corporate sponsorships helped raise \$150,000 for student scholarships in the Fashion Studies Department.

2. Student fashions dominate the runway.

3. Fashion-forward student collections fill the stage.

MAY 17, 2013

Manifest

Each year, Columbia College Chicago celebrates the work of its more than 2,000 graduating students with the Manifest urban arts festival. From art exhibitions to readings, from original designs to theatre showcases, the talent spilled out from Columbia's South Loop campus and onto the streets.

4. Student performers take to the South Loop as part of The Great Convergence.

5. Pulitzer Prize-winning photographer and Columbia College Chicago Photography faculty member John White shooting at The Great Convergence.

6. Dancers perform at Manifest's Great Convergence.

MAY 18-19, 2013

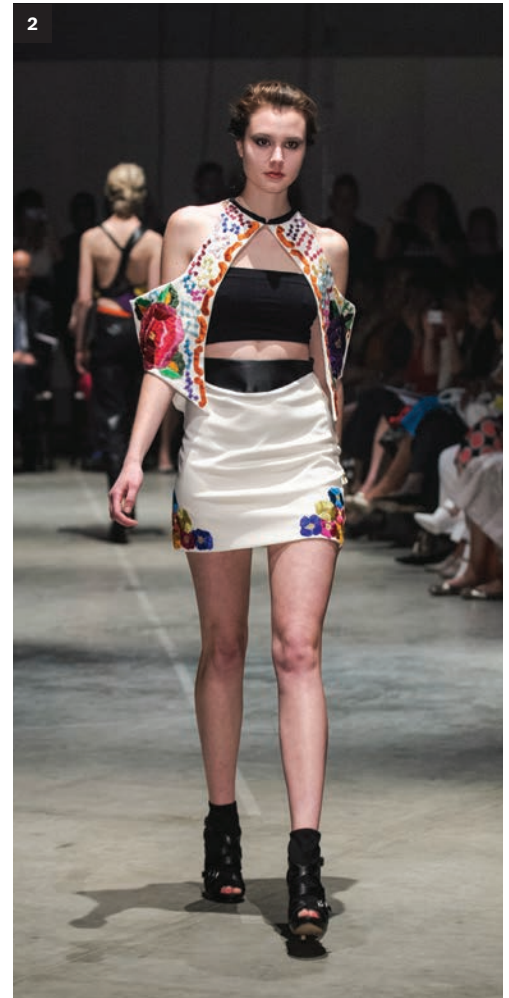
Commencement

Students and honorees took center stage at the historic Chicago Theatre for Commencement 2013.

7. Alumnus of the Year Len Ellis (BA '52) with Eric V. A. Winston, vice president for Institutional Advancement

8. Musical legend Herbie Hancock, honorary degree recipient

9. Outgoing President Warrick L. Carter and outgoing Board of Trustees Chairman Allen M. Turner

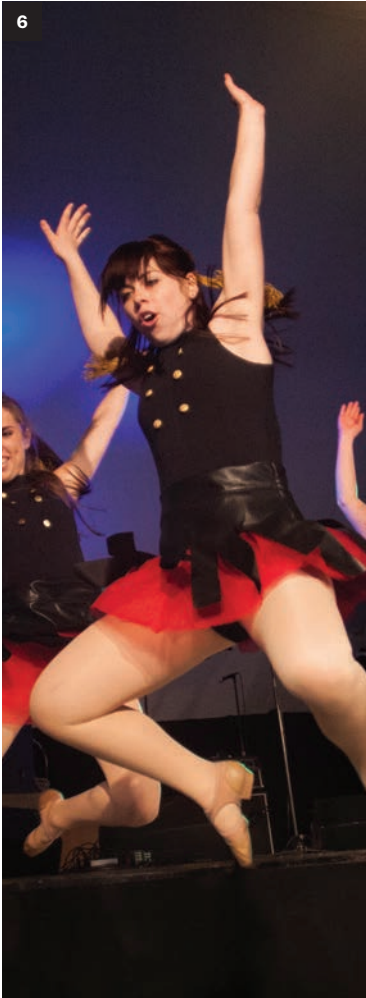


GOT A GREAT STORY?

KEEP US IN THE LOOP. Tell us what's going on with you or another alum, and we might include it in the next *DEMO*. Email ideas to demo@colum.edu.



Photo 1: Jon Mathis; Photo 2: Robert Kusei (BA '78); Photo 3: Steve Becker; Photos 4-6: Press Photography Network Inc.; Photos 7-9: Robert Kusei (BA '78)



UPCOMING EVENTS

Fall/Winter 2013 and beyond

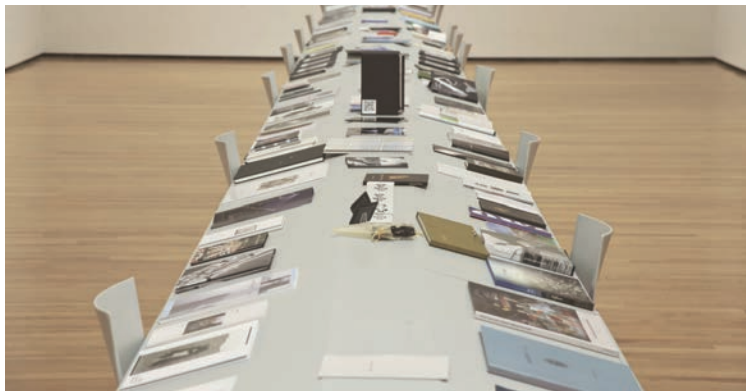


Photo: Kris Wade Matthews (BA '12)

SEPTEMBER 18–DECEMBER 7

DIY Visits Chicago: Photographers and Books

Center for Book and Paper Arts, 1104 S. Wabash Ave.

colum.edu/cbpa

This juried exhibition explores print-on-demand publishing through independently produced photobooks.



OCTOBER 9

Cinema Slapdown

Film Row Cinema, 1104 S. Wabash Ave., 8th Floor

colum.edu/Academics/Film_and_Video/CinemaSlapdown

Come for the film, stay for the fight: Now in its seventh year, Cinema Slapdown screens a controversial film and lets two professionals debate its merits and downfalls.

Note: Series repeats on November 14; December 2, 2013; February 13; March 12; and April 15, 2014.

OCTOBER 3–5

Mordine & Company Dance Theater

The Dance Center,
1306 S. Michigan Ave.

colum.edu/Dance_Center

The founder of The Dance Center, Shirley Mordine, returns to TDC stage. Tickets: \$5 for students, \$26 for public.

THROUGH OCTOBER 6

Backstory

Museum of Contemporary Photography,
600 S. Michigan Ave.

mocp.org

The artists in this exhibition—LaToya Ruby Frazier, Ron Jude, and Guillaume Simoneau—tell autobiographical stories by intertwining their personal narrative with the social, political, and cultural conditions of place.

OCTOBER 10–24

Chicago International Film Festival

AMC River East 21, 322 E. Illinois St.

chicagofilmfestival.com

Cinema/Chicago and the Chicago International Film Festival is a year-round nonprofit arts organization dedicated to fostering cultural understanding through film.

OCTOBER 19–DECEMBER 22

Of Walking

Museum of Contemporary Photography,
600 S. Michigan Ave.

mocp.org

This photography exhibit explores the simplicity and complexity of feet moving against the ground.

OCTOBER 24–DECEMBER 20

Out There

The Arcade, 618 S. Michigan Ave.,
2nd floor

Out There: An Existential Crisis of Intergalactic Proportions examines contemporary work inspired by outer space and poses questions about how we interpret and relate to the unfathomable universe beyond our world.

NOVEMBER 9

Open Doors Gala 2013

Media Production Center,
1600 S. State St.

colum.edu/gala

Proceeds from the signature fall fundraising event will benefit the Chicago Open Doors Scholarship, which helps Chicago Public Schools' graduates to attend Columbia. Contact Brent Caburnay at bcaburnay@colum.edu or 312.369.8188.

JANUARY 16-26, 2014

Sundance Film Festival

Park City, Utah

sundance.org/festival

The Sundance Film Festival brings original storytellers together with adventurous audiences for its annual program of films, performances, panel discussions, and music events.

FEBRUARY 13–MAY 3, 2014

RISK: Empathy, Art and Social Practice

Glass Curtain Gallery, 1104 S. Wabash Ave., 1st floor

This exhibition examines the role of empathy as a strategy to connect with the "other" in socially-engaged art.

AN UNLIMITED FRONTIER

William Russo taught me the importance of never fitting in

By Albert “Bill” Williams (BA '73),
senior lecturer, Theatre

From the 1960s on, William Russo was a household name in the Chicago music and arts scene. He founded Columbia College Chicago's Music Department in 1965, where he served as department head and became the college's first full-time faculty member. He also founded the Chicago Jazz Ensemble. Albert “Bill” Williams (BA '73) reflects on his time spent with his mentor and friend, who died in 2003.

William Russo is the reason I wound up at Columbia College. Back in 1970 when I was 19, I was working with Russo at the Chicago Free Theatre, and I completely fell in love with the work we were doing: avant-garde multimedia rock operas. I enrolled at the college that year to study with him. I studied as an apprentice composer while also partaking in musical theatre and theory classes. Later, over the years, I wrote lyrics for several of his operas.

Russo's basic mission was to reach out to the individual in each artist rather than change someone to fit the pattern of what was fashionable or popular. This mission is very much the essence of what Columbia College is, and what I've come to practice and teach throughout my career.

Russo was a fabulous teacher who truly cared about the relationship he formed with his students. He was a middle-aged icon who was on the same wavelength as 21-year-old kids. He was a full force of support to the idea that art is all inclusive and connected to everything in culture and society. He didn't believe in conforming, but rather quite the opposite: Russo taught me that it's OK not to “fit in,” to compartmentalize into this idea of “success.”

My career as a teacher, writer, and theatre critic is a direct reflection of Russo's belief in what art should be. I've performed in experimental theatre, taught singing to nonsingers, and written critiques in the *Chicago Reader* that defy the conventional format and voice. This led me to become the only Chicago-based theatre critic to receive the George Jean Nathan award, the highest honor for dramatic criticism.

Russo taught me a good teacher is one who learns from his or her students. He taught me to not fear failure for the sake of trying, and to appreciate everything in the artistic spectrum—believing that art is an unlimited frontier. ■ —As told to Sean McEntee ('14)

On December 7, Columbia will present *Celebrating William Russo: Artist and Educator*, a tribute including panel discussions and a benefit concert. For more information, go to colum.edu/russo.



Russo, Williams, and Jonathan Abarbanel take a break from writing, 1974.

WE WANT TO HEAR FROM YOU!



DEMO seeks Backstory essays from Columbia College alumni, students, faculty, and staff. If you have a captivating personal story about how Columbia helped you grow, or vice versa (in 300 words or less), please contact us. For more information and submission guidelines, go to colum.edu/demo.

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FOR MORE INFORMATION about The Alexandroff Legacy Society, please contact Ruby C. Schucker, Director of Planned Giving, Columbia College Chicago, at 312.369.7399 or rschucker@colum.edu.

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