

# DEMO

The Alumni Magazine of  
Columbia College Chicago

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Jackalope Theatre  
celebrates 10 years

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Theresa Guleserian  
creates the sets you  
see on screen

## Capturing History

Pulitzer Prize-winning  
photojournalists

**Columbia**  
COLLEGE CHICAGO



“I came to Columbia to pursue something I cared about, at a place that supports my dreams. At Columbia, I found that diversity is welcomed and encouraged. I have met so many new people and learned many great things.”

–Katherine Morrissey  
Scholarship Recipient

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“The support from my college—and friends of the college—pushes me to produce the best work that I can.”

The Efroymsen Family Fund allowed Music student Amy Campher to study at Popakademie in Mannheim, Germany. Read Amy's story on page 47.

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# DEMO

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# Questions

## FOR PRESIDENT KWANG-WU KIM

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**DEMO:** You've expressed a desire for the college to showcase more alumni success stories. What stories have caught your attention recently?

**PRESIDENT KIM:** The most notable story, of course, is Lena Waithe '06 winning an Emmy for comedy writing in September. *[Editor's note: See pages 4 and 34 for more information.]* But several other alumni won Emmys this year in addition to Lena. The categories were less flashy on the surface, but there's something telling about that: We're not a school that says to its alumni, "You only matter to us if you do something glamorous." Creative industries are full of professional opportunities, and our graduates excel in a variety of careers. We're just beginning to put the right level of focus on our alumni, their successes, and their life stories.

**DEMO:** How does sharing those successes help Columbia College Chicago grow?

**PRESIDENT KIM:** It circles back to student recruitment and admissions. If you think about what prospective students—and certainly their families—are looking for when they choose a college, part of it is some evidence that what we say about ourselves is true: We are educating young creatives to be successful in the world.

**DEMO:** Columbia is building up its Development team and goals, including strengthening the college's donor base and alumni network. What do alumni need to know about Development's new strategy?

**PRESIDENT KIM:** We put a greater emphasis on engaging and re-engaging with

our alumni a couple of years ago. Now that we have a new Development team up and running, we're going to be asking alumni to think about different ways to help their college. That can mean a lot of different things: It can be a request for a commitment of time or a request for financial support. The National Alumni Board is very supportive of this initiative and is making a special effort this year to encourage alumni to, for example, serve as advocates for the college or support the recruitment of new students.

**DEMO:** Since pledging to increase fundraising, the members of the National Alumni Board have tripled their giving. Is Columbia experiencing fundraising momentum?

**PRESIDENT KIM:** You know, the number one reason people don't give is that they were never asked. And the key to development success is shaping a compelling narrative that will excite people, putting fundraising professionals and volunteers in place who are truly enthusiastic and excited about the institution, and then going out and talking to a lot of prospective donors.

**DEMO:** How do alumni benefit from giving back to Columbia?

**PRESIDENT KIM:** If you are an alum, seeing your college grow, thrive, and respond to the world validates your own past experience as a student. The more Columbia's star rises, the more the value of a Columbia degree increases. Because this is a community of creatives, I think there's something very meaningful about alumni reaching back and helping the students who will come after them.



Dawoud Bey, photography professor at Columbia College Chicago. Photograph courtesy of John D. and Catherine T. MacArthur Foundation.

## DAWOUD BEY RECEIVES MACARTHUR FELLOWSHIP

Photography Professor Dawoud Bey received a 2017 MacArthur Foundation Fellowship for his accomplishments in the field of photography. The Fellowship is awarded to individuals in various fields who have shown exceptional originality and dedication to their creative pursuits.

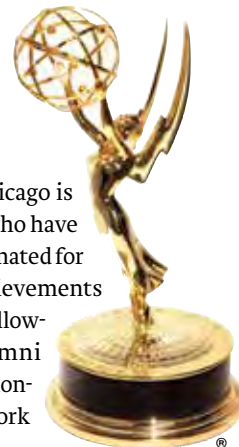
In 1975, Bey began photographing in the streets of Harlem, New York, leading to his first solo exhibition, *Harlem, USA*, in 1979. Bey's photographs document the culture and character of everyday people, for which he has been recognized both nationally and internationally. His photography has been exhibited at the Art Institute of Chicago, the Barbican Centre in London, and the Whitney Museum of American Art, among other places.

"Being named a MacArthur Fellow is a profound honor," says Bey. "It is both an affirmation and validation of what I have worked hard to achieve these past 40 years. To know that my efforts to visualize and elevate the conversation regarding the lives of ordinary and often marginalized peoples through my work have been recognized at the highest levels is deeply gratifying."

"To know that my efforts ... have been recognized at the highest levels is deeply gratifying."

- Dawoud Bey

## EMMY AWARDS HONOR COLUMBIA ALUMNI



Columbia College Chicago is proud of the alumni who have been awarded or nominated for their exceptional achievements in the past year. The following list includes alumni who have received national acclaim for their work in television.

- **Rob Bolanowski '87**, special effects coordinator for *Big Little Lies*, which received multiple Emmy Awards and nominations
- **Aidy Bryant '09**, cast member on *Saturday Night Live*, which received multiple Emmy Awards and nominations
- **Tiffany S. Griffith '92**, Emmy Award for Sound Editing for a Series, *Stranger Things*
- **Heather Gross '97**, Emmy Award for Sound Editing for a Limited Series, Movie or Special, *The Night Of*
- **Callie Hersheway '07**, associate producer on *Veep*, which received multiple Emmy Awards and nominations
- **Daniel Jelinek '02**, director for *Last Week Tonight with John Oliver*, which received multiple Emmy Awards and nominations
- **Dan Kenyon '10**, Emmy Award for Sound Editing for a Nonfiction Program (Single Camera), *The Beatles: Eight Days a Week—The Touring Years*
- **Lena Waithe '06**, Emmy Award for Writing for a Comedy Series, *Master of None*



**STREET LEVEL EXPLORES WABASH ARTS CORRIDOR**

Columbia College Chicago and the Wabash Arts Corridor (WAC) teamed up for the annual public art exhibition *Street Level*. The exhibition gave a behind-the-scenes look at the creation of murals in the South Loop neighborhood. From September 15 to October 20, eight murals were added to the WAC, bringing the total number to nearly 50. *Street Level* also included programming such as a performance art series, interactive projects, live art-making, and more.

Featured artists included Sam Kirk '05, Shinique Smith, Louise “Ouizi” Chen, and performance artist Michael Anthony Garcia, among others. *Street Level* culminated with the annual WAC Crawl, which celebrated the expanding vitality of WAC and the city of Chicago.



Matthew Shenoda, dean of Academic Diversity, Equity, and Inclusion (DEI)



**COLUMBIA WORKS TO UNDO RACISM**

With the support of President Kwang-Wu Kim and Provost Stanley T. Wearden, the Academic Diversity, Equity, and Inclusion (DEI) office has a new initiative: make Columbia College Chicago an anti-racist institution. To work toward its goal, DEI invited faculty and staff to participate in two-day Undoing Racism workshops throughout the year.

According to Dean of Academic DEI Matthew Shenoda: “The workshops will help [participants] see how racism operates in historical and systemic contexts so we can think about how to begin the work of undoing it.”

The workshops allow participants time to process and engage difficult issues and conversations in a communal space. DEI hopes faculty and staff will apply workshop concepts to their classrooms, curriculum, and work.

“The workshops will help [participants] see how racism operates in historical and systemic contexts so we can think about how to begin the work of undoing it.”

-Matthew Shenoda



**Top:** *China Truborn* by Louise “Ouizi” Chen at 1312 S. Michigan Ave. **Bottom:** *What I Am* by Shinique Smith at 1600 S. State St.; *Desenredando Fronteras (Unraveling Border #2)* by Hector Duarte at 1014 S. Michigan Ave.



**COLUMBIA BREAKS GROUND ON NEW STUDENT CENTER**

On November 13, 2017, Columbia College Chicago broke ground on a student center as innovative as its students. President Kwang-Wu Kim welcomed Chicago Mayor Rahm Emanuel, as well as local community organizations and Columbia faculty, staff, and students, to celebrate at the corner of Eighth Street and Wabash Avenue, the site of the new facility.

“The new student center is built around the ideas and inspired work of our students,”

says Dr. Kwang-Wu Kim, president and CEO of Columbia College Chicago.

“The new space will foster these innovations and bring together a highly diverse community of makers and thinkers engaged with our exciting, culturally influential city.”

The new student center will feature integrated spaces for both structured and informal interaction and learning—from analog and digital maker labs to an 800-person event space. Completion of construction is planned for early 2019.

**DAMMEYER FELLOW ANAHID GHORBANI TACKLES IMMIGRATION**



After President Donald Trump’s executive order “travel ban” barred her Iranian parents from entering the United States for her graduation, Anahid Ghorbani MFA ’17 applied for Columbia’s Diane Dammeyer Fellowship in Photographic Arts and Social Issues. As the third Dammeyer Fellow, Ghorbani aims to rattle the patriarchy with a woman-focused project. The Dammeyer Fellowship

is awarded annually to one artist to create a body of work highlighting human rights and social issues. Artists receive a \$25,000 stipend and complete the yearlong fellowship with a solo exhibition. Here’s the inside scoop on Ghorbani’s forthcoming project.

**Project focus:**

Chicago-based immigrant and exiled women.

**Project construction:**

A photo-narrative series highlighting women’s oppression in various cultures, while also providing a platform for identity reclamation and self-expression.

**Subject matter:**

Ghorbani created a photo-narrative series of Iranian women for her MFA thesis collection, *The Color is Black*, to explore the impact of Iranian history on women’s rights, identity, and oppression. She hopes to highlight the voices of immigrant and exiled women to inform people of their oppression through photography and other mediums.

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Interested in becoming a Dammeyer Fellow?  
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Ghorbani took this photograph as part of her 2016 thesis collection, *The Color is Black*.



# OFFICE HOURS

## A PEEK INTO STAGE COMBAT PROFESSOR DAVID WOOLLEY'S WEAPONS ARSENAL

When Associate Professor David Woolley began teaching at Columbia College Chicago, his students staged combat in the hallway. “You’ve got to give me an office I can sword fight in,” he requested. In 1985, he was granted a former music classroom that once housed 10 pianos—just big enough for a proper stage brawl.

After 32 years in the office, Woolley and his weapons will migrate to a new spot as the Getz Theatre undergoes renovations. Before the big move, *DEMO* stopped by to commemorate this historic space in Columbia’s history.



1



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1. Woolley’s headshot hall of fame spotlights his former student assistants—some of whom have gone on to become stunt doubles, professional wrestlers, animal trainers, and even a Disney princess.
2. In addition to teaching at Columbia, Woolley works as a swordsman in several theatre groups—and just completed his 28th season at the Bristol Renaissance Faire in Wisconsin.
3. Woolley’s office smells like sword polish. His weapons collection includes small swords, rapiers, daggers, and even foam swords “so you can beat on each other heartily.”
4. This student-painted mural came from a book of sword-fighting techniques.



Pablo Martínez Monsiváis in front of the White House.  
Photograph by André Chung.

# DOUBLE EXPOSURE

By Audrey Michelle Mast '00



## Two Pulitzer Prize-winning photographers reflect on their careers and the craft of photojournalism.

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**A**s photojournalists for *The New York Times* and the Associated Press, Pulitzer Prize-winning photographers **OZIER MUHAMMAD '72** and **PABLO MARTÍNEZ MONSIVÁIS '94** have watched history unfold right before their eyes.

In his 30-plus year career, which included 22 years at the *Times*, Muhammad covered everything from the war in Iraq to the Obama campaign, the Haitian earthquake, and the state funeral of Nelson Mandela. In his 19 years at the AP, Martínez Monsiváis has trained his lens on four presidents and is still on the White House beat today.

Here, *DEMO* talks with these two Columbia College Chicago grads about their prolific careers, changing (and often wrangling) technology, and an ever-shifting media landscape.



Ozier Muhammad in New York City. Photograph by Eva Deitch.



## FEATURE

**DEMO:** You've both been working at the highest levels of photojournalism for decades. But you each won the Pulitzer Prize relatively early in your careers. Ozier, your 1985 award was for work you did at *Newsday*.

**MUHAMMAD:** It was about the famine in Africa, an international reporting prize. I shared it with Josh Friedman and Dennis Bell. The assignment from the foreign desk was to cover the 10th anniversary of the first big famine of 1974. We ended up in Ethiopia and we just happened to be there when the situation was at its worst. We dispatched stories from there for a couple of months. I had to ship [film] by DHL courier... you know, it was prehistoric times. If you didn't have an AP device...

**MARTÍNEZ MONSIVÁIS:** A transmitter. Over the phone lines.

**MUHAMMAD:** I didn't have one, so I had to ship [the film] back. When the first dispatch was published, it seemed to stir a hornet's nest with the rest of the media and also the U.S. and European governments. Because we were so early on that story—that's why it won the prize.

**DEMO:** Pablo, your AP team won the 1999 Feature Photography prize for its coverage of President Clinton's impeachment. What was that like?

**MARTÍNEZ MONSIVÁIS:** Until that point, I hadn't paid attention to how intense the impeachment was. It was madness. They threw me into a hornet's nest, and I had literally no idea what was going on. I told people later: You cannot send people blindly into events like this anymore. It's incredibly competitive here in D.C., for like, inches, for the same photo. But the photo that was entered [for the Pulitzer] was taken my second day on the job.

**DEMO:** That's the photo of U.S. Representative Bob Livingston and former Speaker of the House Newt Gingrich walking down the steps of the Capitol?

**MARTÍNEZ MONSIVÁIS:** Yes. I was shadowing the chief photographer for the AP, and they sent me to the Hill to photograph this event. I brought the photo back and they were like, "Hey, this is a nice photo," but I didn't realize it was entered as part of the Pulitzer package. When I heard we won, I was at Jiffy Lube. They gave me a call, and I thought it was a joke, but they

were like, "No, you've got to come back down to the office."

The whole time, I thought the impeachment was going to be the craziest thing I'd ever seen. No. It just keeps getting nuttier and more intense. But it turns out that I really like political coverage. And every now and then, they still send me to cover sports.

**DEMO:** What have been some of the most memorable moments you've had on assignment?

"I'm like, 'Oh my God, it's the guy from *The Apprentice*. I can't believe this is happening.'" —Pablo Martínez Monsiváis

**MARTÍNEZ MONSIVÁIS:** The means by which we do everything now is speeding up. During the week of the [2016] election, we hear last minute that the president-elect is coming [to the White House] on Thursday to meet Obama. I needed to transmit electronically straight from the Oval Office, which I hadn't done yet. I had not practiced this whole setup—also, there's radio frequency blockers throughout the West Wing. I'm not 100 percent sure it's going to work.

I get to the Oval Office, take my spot in the middle, and literally, it's the first time I've actually looked at Donald Trump. I hadn't covered any of the election. I'm like, "Oh my God, it's the guy from *The Apprentice*. I can't believe this is happening."

You want the photo of them shaking hands. President Obama speaks, and then he offers his handshake, and I take the picture ... and my camera blinks with a green light. That means it's transmitting. I'm like, "Yesss, it's going, it's going!" The whole thing was so surreal.

**DEMO:** Ozier, you must have a few "can't-believe-that-happened" stories.

**MUHAMMAD:** Oh yeah, there are a few. In 2013, during my waning days at the *Times*, Nelson Mandela was in the hospital and I was going back and forth between Johannesburg and Pretoria on what we called the "death watch," to be quite frank. Mandela happened to hold on for several months, but

I was there for only one—during his birthday celebration. I went to a Catholic school in Soweto where I photographed children singing songs in tribute. I went to the African National Congress [ANC] office and a few other places. We were nine hours ahead of New York. When I got back to the hotel, I transmitted everything. It was probably almost 1 a.m. when I got it all done. Just as I was about to hit the sack, I get a call from the *Times'* foreign desk, asking me to fly to Cape Town immediately for a Saturday profile on



Ahmed Kathrada, one of the ANC leaders who had been in prison with Mandela.

I was dead tired. Plus you're driving on the opposite side of the road, and the steering wheel is in the passenger seat, right? I thought, "Now how the hell am I going to get to Cape Town?" I had to transmit the pictures by 8 a.m. South Africa time so that they could make the Saturday paper. I



**Top Left:** Ozier Muhammad, *Newsday*, 1984—This photo from Ethiopia was part of the “Africa The Desperate Continent” series that won the Pulitzer Prize for International Reporting in 1985.

**Top Right:** Ozier Muhammad, *The New York Times*, 2011—Occupy Wall Street protesters circle the New York Stock Exchange without incident.

**Bottom:** Pablo Martínez Monsiváis, Associated Press, 2016—President Barack Obama and President-elect Donald Trump shake hands during their first meeting in the Oval Office.

TCP/IP settings right, but I finally figured that out and it made the paper. But it was pretty dicey for sure.

**DEMO:** There have been so many changes in technology, culture, and media platforms over the years you’ve both been working. How do you stay centered?

**MUHAMMAD:** People are more prickly, even hostile, about being photographed in the public sphere. In recent years I’ve kept a copy of the Constitution in my back pocket. I pull it out whenever a cop tells me I’m infringing or that I have to pay someone for their photograph. I’ve said a number of times: When I photographed President Obama, do you think I slipped him a \$20 every time? No, that’s not what happens. We do have certain rights.

**MARTÍNEZ MONSIVÁIS:** If I learned anything from art school, it’s that you’ve got to evolve ... the tools are always changing.

**DEMO:** What worries you in this era of “fake news?”

**MARTÍNEZ MONSIVÁIS:** When Ozier took his photos in Africa, he was [directly] showing us the work [through verified sources]. Now we’re seeing images from

everyone [on social media]. What scares me is that somebody can falsify imagery and people take it for the God’s honest truth. People steal images and use them for their own agenda. They’re not with the AP or the *Times*. They’re Joe Schmo, but with access to the same ways of disseminating information. I’m no longer just competing with

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“In recent years I’ve kept a copy of the Constitution in my back pocket. I pull it out whenever a cop tells me I’m infringing or that I have to pay someone for their photograph.”

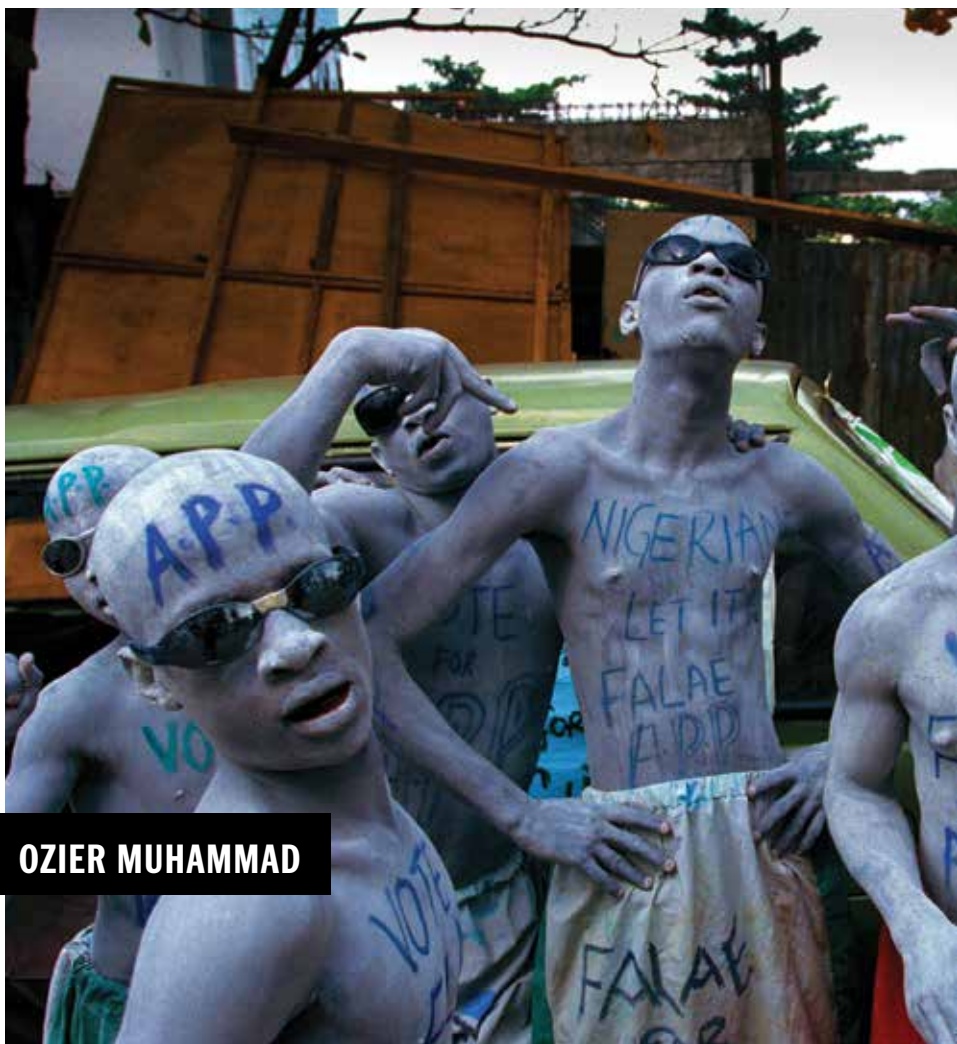
— Ozier Muhammad

Reuters, I’m competing with a guy with a smartphone. It’s crazy. Accountability is gone. When a photo has the stamp of the AP, there’s a lot of weight to it. But some people don’t understand that.

*Continued Page 14*

managed to fly in and photograph Kathrada ...Then I had to transmit the pictures. It was the first time I used a dongle—basically, a thumb drive with a transmitter in it. I gave it a try, but I just couldn’t connect. I drove a little distance away and I *still* couldn’t connect. Turns out, it was just that I was so whacked out with fatigue—it was some protocol I didn’t quite hit. I didn’t have my





OZIER MUHAMMAD





**PABLO MARTÍNEZ MONSIVÁIS**





Ozier Muhammad, *The New York Times*, 1994—Presidential candidate Nelson Mandela appears in the National Soccer Stadium as he campaigns for the presidency of South Africa in Soweto.

**PREVIOUS SPREAD**

Top (left to right):

Pablo Martínez Monsiváis, Associated Press, 2009—President Barack Obama, center, salutes an Army carry team during a dignified transfer ceremony at Dover Air Force Base in Delaware.

Pablo Martínez Monsiváis, Associated Press, 2017—President Donald Trump at his desk during his first flight on Air Force One.

Pablo Martínez Monsiváis, Associated Press, 2016—The Air Force Thunderbirds fly overhead as graduating cadets celebrate at the U.S. Air Force Academy in Colorado Springs, Colorado.

Bottom (left to right):

Ozier Muhammad, *The New York Times*, 2016—A marcher in the New York City Gay Pride Parade wears an ORL sticker to memorialize the deadly shooting at Orlando nightclub Pulse.

Ozier Muhammad, *The New York Times*, 1999—Supporters of Olu Falae, the candidate for president of Nigeria, outside of his home.

Ozier Muhammad, *The New York Times*, 2012—NATO members dined at the Art Institute of Chicago while an Occupy Wall Street protest took place outside on Michigan Avenue.

**DEMO:** Is smartphone culture contributing to public mistrust?

**MARTÍNEZ MONSIVÁIS:** This past summer I went to Zimbabwe, which is very restrictive. The only way people know the news is by talking with each other via social apps. When the establishment is not letting anybody know what is in the best interest

tools and what they're capable of doing, is the priority.

**MUHAMMAD:** I think we're living in a great period, for many of the same reasons that Pablo articulated. We have all kinds of means of gaining information through social media platforms. I don't think we have to worry too much about propagandizing when it comes to the mainstream media, like the wire services, the *Washington Post*, or *The New York Times*. Their ethics are clear and their staffs are very mindful of abiding by the rules. But one of the things that concerns me is what [influential journalist] Walter Lippmann called "manufacturing consent" about a hundred years ago. This applies mostly to text, the stories that are written—false equivocations and things of that sort, which is where most of the [current] hostility comes from. It doesn't have as much to do with the medium of photojournalism.

“What scares me is that somebody can falsify imagery and people take it for the God’s honest truth.”

—Pablo Martínez Monsiváis

of the people, Snapchat, Facebook, and Instagram are fantastic. It's a perfect example of when it works well.

Here, we have the reverse. During the last election, people literally segmented what they wanted to hear. I don't know if we can find an even ground. But it's always been the case—like with newspaper barons. At the turn of the [20th] century, they pushed us into the Spanish-American War to push newspaper sales.

I think you can argue both sides. Being aware, knowing the limitations of the

**DEMO:** What might surprise people about your work?

**MUHAMMAD:** The drudgery ... long waits and early setups. No matter the weather, you must get in place for a highly secured outdoor event upwards of 12 hours beforehand. Also, there are seemingly interminable stakeouts that may not yield anything. I had to wait outside Bernie Madoff's Upper



# “Photojournalists of the future will be free agents.” —Ozier Muhammad



Pablo Martínez Monsiváis, Associated Press, 2016—Barack and Michelle Obama watch the musical performances at the 2016 National Christmas Tree lighting ceremony near the White House.

East Side apartment starting at 6 a.m., until he was to appear for sentencing at a courthouse in lower Manhattan in the afternoon. I never saw him. Madoff might have stayed in a hotel the night before he was sentenced.

**MARTÍNEZ MONSIVÁIS:** The White House beat is very competitive and D.C. is stacked with talented photojournalists. If you blink, you will get your clock cleaned. Add deadline and work pressures—but surprisingly, everyone is very professional. None of my competitors are spiteful or malicious. We all tend to look after each other and help each other out. People outside of D.C. frequently comment about how well we all get along and how unusual this is, given what we do and what is at stake.

**DEMO:** Any advice for aspiring photojournalists?

**MARTÍNEZ MONSIVÁIS:** As a photojournalist, you have content that you need to

advertise, distribute, and invoice for. Don't give anything away for free, especially to another entity that will profit from your hard work. Journalism is a business, and as a photojournalist you have to look at it as one. Also, be—and stay—humble, no matter what you do and how many awards you accumulate throughout your career. This is the only thing people will remember. One of our jobs as photojournalists is to be human. When you get assigned “tragic” events, such as hurricanes or earthquakes, you will be seeing people at the weakest point in their lives. Don't abuse that. Don't be an emotionless robot with a camera taking photographs of people because you want to win Picture of the Year.

**MUHAMMAD:** Learn how to shoot, capture, and edit video and sound. Sharpen your writing and interviewing skills. Learn how to gather information. Staff jobs are disappearing—photojournalists of the future will be free agents. Be willing to relocate. **D**

## WORTH A THOUSAND WORDS

A Pulitzer Prize-winning professor recalls mentoring a future Pulitzer winner

“We're the first responders,” says **John H. White**, a faculty member in Columbia College Chicago's Photography department. “When something happens in the world, journalists are there. We capture history.”

White received the Pulitzer Prize for Photojournalism in 1982 for his “consistently excellent work on a variety of subjects.” Four years earlier, White began teaching at Columbia. One of his students was Pablo Martínez Monsiváis.

“It's been nearly 40 years since I started teaching,” says White, “so I can say this with certainty: an artist like Pablo is rare. He has the complete package of a photojournalist.”

White refers to Martínez Monsiváis as an extraordinary photojournalist who inspired students around him. Every semester, on the first day of his Introduction to Photojournalism course, White tends to showcase Pablo's work.

“It's not uncommon for me to pick up the *Tribune* and go, ‘Oh! It's a Pablo picture!’” White says. “I still remember him in my classroom. Now he's out there capturing history, and thus making history.”









THE BIRTH  
OF A  
Jackalope

By William Meiners MFA '96

In 2008, three Columbia students began Jackalope Theatre Company as a class project. This year, it begins its 10th production run.

**IN 2008**, three Columbia College Chicago students wrote a five-year plan for a fictional theatre company as part of a senior class project. Then they graduated and brought Jackalope Theatre Company to life.

Now in its ninth season, Jackalope Theatre is about to celebrate a decade on the Chicago scene. Today, the company resides in two Edgewater spaces—The Frontier, a 40-seat storefront theater on Thorndale Avenue, and their primary performance

venue in the Broadway Armory Park building. From their humble beginnings on the West Side to their lauded productions, Jackalope has produced 21 plays, garnered praise from top Chicago theatre critics, and continues to stand out in a city teeming with storefront theaters.

Here, Jackalope's founders and mentors recall the company's gritty beginnings, ambitious growth, and where they got their mythological name.



THE CAST OF

# Characters



**AJ WARE '08**

*Theatre alum, founder of Jackalope Theatre Company, left Jackalope in 2013*



**THE JACKALOPE**

*Mythical creature of the American West*



**ANDREW SWANSON**

*Playwright, founding member, and director of community engagement of Jackalope Theatre Company*



**KAISER AHMED '08**

*Theatre alum, founder and artistic director of Jackalope Theatre Company*



**GUS MENARY '08**

*Theatre alum, founder of Jackalope Theatre Company*



**PHILIPPE RAVANIS**

*Columbia professor of Business and Entrepreneurship, taught the Jackalope founders*



## ORIGIN STORY

**KAISER AHMED '08, GUS MENARY '08, and AJ WARE '08** began Jackalope as a senior class project in their Management Techniques for Theater class.

**WARE:** The final project was to get into groups, make up a fictional theater company, and write a fictional five-year plan. And we liked ours so much that we decided to do a play.

**MENARY:** We were one of three companies that came out of this class. And it's probably why, ultimately, they don't have this class anymore because...

**AHMED:** It's not necessarily a great idea to jump into a project like this.

**PADVEEN:** They had a great combination of interest and passion and talent. They were also open to the idea of the company helping people move forward and making connections in the Edgewater community, which is a hard skill to learn. Having their own stage early in the game allowed them to invite other people to come in and serve their world, but also gave them an identity tied to their location.



**SUSAN PADVEEN**

*Columbia associate professor of Theatre, taught the Jackalope founders*



**BEHZAD DABU '08**

*Theatre alum and Los Angeles-based actor with a recurring role on ABC's How to Get Away with Murder, appeared in Jackalope's first production*



“People were like, ‘Just make sure you don’t make it a verb.’”

–Gus Menary

**MENARY:** Right. We knew we wanted this to have something to do with American identity. We were really excited about the idea of working together. Then going through the class, there were so many assignments that lit that fire even more.

**RAVANAS:** [The founders] were full of energy and already had an artistic vision. They didn't have a business vision whatsoever. But from the get-go, they were fairly complementary, all good friends willing to get involved in the different production aspects. This work is eminently collaborative. You don't do theatre by yourself. The class worked as an incubator. Students had to figure out if they could work with each other or if they were going to kill each other.

## WHAT'S IN A NAME

Menary and Ahmed bonded in part over a shared love of iconic American playwright Sam Shepard. When looking for a theatre company name, they wanted something to represent a broad view of American mythology.

**AHMED:** You and I were walking...

**MENARY:** We were smoking a cigarette out in front of the building.

**AHMED:** We were walking there, kind of briskly.

**MENARY:** You're right, because we were running late. And we were trying to think of a name. We knew the phrase “American mythos,” which we tossed around with the idea of examining America, with this kind of archaeological eye. And we were throwing around names like Sasquatch. We wanted it to maybe be blue. The Blue Ox Theatre Company. People were like, “Just make sure you don't make it a verb.”

**AHMED:** Yeah. Adjective, noun. Red something. Or Dusty something.

**MENARY:** Dusty something, yeah.



## FEATURE

**AHMED:** We kept on narrowing it down and came up with Jackalope. Not two words. Not adjective, noun. Just noun.

### FINDING A SPACE

Jackalope started off borrowing the stage in a multipurpose arts space on the West Side. The Frontier storefront theater opened in what used to be an Edgewater deli. Soon after that, they secured a primary performance space in the Broadway Armory Park building.

**WARE:** [In the beginning] we randomly found this place this guy was renovating [on the West Side]. He didn't even charge us rent, he just charged a percentage of the tickets. And we put on [*The Last Exodus of*

*American Men*] and because it's Chicago, we got a few critics to come out, and they were probably kinder to us than they needed to be.

“We didn't care if five people came.” **-Behzad Dabu**

**SWANSON:** I wrote the first play Jackalope produced, called *The Last Exodus of American Men*. It was basically about four young men who are hospitalized with mental illnesses. Through the course of the play, they decide

they need to escape to Canada to avoid a nuclear holocaust.

**DABU:** I played one of the four boys. To be honest, I don't remember the character's name. What I think bound us all together was we just wanted to keep working. We graduated from Columbia that summer and said: Let's do something.

They found a place way over on the West Side. A drummer owned the space upstairs and he started practicing at 10 p.m. Our show started at 8 p.m., and it was exactly two hours. So, if we started even five minutes late, the last five minutes of our show would have a drum scoring. It was a six-by-eight-foot stage. It was everything you read about basement theater. But we were hungry and wanted to do something.







**Top:** Swanson and Ware are half of the team that began Jackalope Theatre in 2008.

**Bottom:** The Jackalope founders reunited at Swanson's apartment. From right to left: Ware, Swanson, Ahmed, and Menary.



We didn't care if five people came. Anyone who has put on a show for you knows how hard it can be.

**WARE:** I cannot underplay the role Andrew Swanson had in making the company what it is today. He was the person who was on the ground talking to the aldermen, talking to the people at Broadway Armory. He's almost solely responsible for us having the space at The Frontier, which led to us having the space at the Armory, which led to us being a company that was part of the neighborhood—and what I do believe will be a lasting part of Edgewater and of Chicago.

#### BEHIND THE SCENES

As Jackalope figured out their internal structure, they continued staging and premiering plays. They got their first *Chicago Tribune* review for the 2009 premiere of *Moonshiner*, a prohibition-era play written by Swanson and directed by Menary.

**MENARY:** We started out as three co-artistic directors. And everyone said, "That's a bad idea."

**AHMED:** It's already a bad idea that you're starting a company. Don't start out like this. It became quickly evident that if all three of us had to communicate on every single thing, our pace would be much slower.

**MENARY:** And everything happened a lot slower because we discussed everything. At some point, we decided we needed someone

to just run things as an artistic director. And that's when we did *Moonshiner*.

**WARE:** The real first big hit was Ike Cutler's *Exit Strategy* [2014]. That was the first—and maybe the only—time we got four stars from the *Trib* and sold out our run and remounted and recast so we could keep running the show. It's about a Chicago public school being shut down. It was written right after the time when the mayor closed a bunch of schools in Chicago.

“Everyone said,  
“That’s a bad  
idea.”” —Gus Menary

#### BUILDING ON HISTORY

Over the years, Jackalope settled more firmly into its own voice—staging plays that examine lives of diverse, modern-day Americans and carving out a niche in the Chicago theatre scene.

**PADVEEN:** [In that Columbia theatre class, we taught with] a guidebook for producing theatre centered on the “path of least resistance.” These are things you can do to



Menary and Ahmed pose with their namesake: a taxidermied Jackalope. (His name is Chester.)

get your work done, but not piss people off. These were some of the core values shared by [former Theatre Chair] Sheldon Patinkin, who was all about ensembles.

**RAVANAS:** The theatre scene in Chicago is extremely entrepreneurial. By that I mean, every year 30 theaters die and 30 theaters are born. For many actors, the best and maybe the only way to be seen on stage is to build one for yourself.

**SWANSON:** I was always pseudo-capable with tools as a kid. I've been building sets for Jackalope for a long time, so the skills just grew through obligation, really. I now also design and build my own furniture. I dedicate a ton of time to Jackalope, talking to schools, small businesses, and restaurants in the park district. We're trying to

facilitate a strong relationship with the neighborhood.

**DABU:** From that weird location on the West Side to the spaces they now have in Edgewater, they've been resourceful in all areas, including obtaining set pieces, costumes, and lights. If you see a Jackalope show now, just think about that rise since we did that show 10 years ago.

**WARE:** I think our commitment to local playwrights meant that the work we were presenting was reflecting the world we actually live in, as opposed to the world people were writing about 50 or 60 years ago. That always made me feel really good—that we were doing our best to tell a broad range of stories about all the kinds of people that live in Chicago and America.

## MOVING FORWARD

In 2018, Jackalope will celebrate its 10th anniversary. Upcoming productions include three world premieres: *1980 (Or Why I'm Voting for John Anderson)*, *Frankinland*, and *The Light Fantastic*.

**WARE:** I was about to say we got lucky, and I think in a lot of ways we did get lucky, but I also kind of don't believe in luck. I think that we are smart people working hard. I think the company is made up of very talented people, and that talented, smart people attract talented, smart people.

**MENARY:** Our main thing, right now, and what has been, I think, for years, is the idea that we value our artists. And when you value your artists and allow them to



“Every year,  
30 theaters die  
and 30 theaters  
are born.”

–Philippe Ravanas

create, and when you create work together as a unit, there is a fullness, a richness, to the work.

**AHMED:** And we hope that they’re all American plays, and that they’re speaking to an American experience in a way that you may not have heard before. So, I’m thinking, “Was that how we were wanting that to go 10 years ago?” Yeah, kind of. Or really close. It feels to me that we’re not thinking about the next 10 years, but the next 25. What’s the next quarter of a century of Jackalope going to be?

**MENARY:** Because we’re so much leaner, meaner. The work we’re putting out is representative of the entire community in a way it wasn’t for a long time. ▣



## CHICAGO STOREFRONT THEATERS

with theatre critic Kerry Reid '87

Home to dozens of storefront theaters, Chicago has become a hub for emerging actors, directors, and playwrights. *Chicago Tribune* theatre critic Kerry Reid '87 believes the intimacy of small theaters and ensembles are what evolve the form. “People are using the storefronts as a way to do work that might not get produced elsewhere, particularly new playwrights or local playwrights,” says Reid. Here, Reid recommends four popular Chicago storefront theaters.

### 1. TRAP DOOR THEATRE—1655 W. CORTLAND ST.

“Trap Door is in Bucktown, and they specialize in contemporary European plays, sometimes classics, that are given a really expressionist twist,” says Reid. “They do a lot of work with masks, makeup—it’s a very presentational style, so you’re definitely brought into a theatre dream world.”

### 2. MPAACT—2257 N. LINCOLN AVE.

“They perform primarily at the Greenhouse Theater Center in Lincoln Park, and they do a lot of contemporary Afrikan/African-American plays. A lot of [the works] put a lens on shifting politics or sources of identity within the black community.”

### 3. HAVEN THEATRE CHICAGO—1333 N. MILWAUKEE AVE. (DEN THEATRE)

“Increasingly, I really do appreciate work that is not afraid to go for the heart. [Their works] think about what it means for us to be in a community, or in a larger sense, what it means to be in our community of different—and sometimes clashing—identities, trying to figure out how we can navigate these times.”

### 4. 16TH STREET THEATER—6420 16TH ST. (BERWYN)

“They really focus on new work [and] work by ethnically diverse writers, and it’s sweet that that dedication has paid off,” says Reid. “For people who live in the suburbs, it’s really nice to have a quality theater there.”





# Keanon Kyles

## CHOICE VOICE

Keanon Kyles '10 sang his way from a janitor job to the Scottish opera stage.

**WHEN IT COMES TO OPERA** singing, Keanon Kyles '10 says it all comes down to your technique and form. The tone and shape of a voice can change a classical sound to a gospel sound, or a jazz sound into an R&B sound. And even though Kyles has been singing from a young age, his initial sounds weren't necessarily operatic.

"My sister introduced me to the Chicago Children's Choir when I was young," he says. "There was something intriguing to me about classical music. I just loved the phrasing, the sound, everything about it. But I wasn't sold on singing opera."

It wasn't until a summer apprenticeship with Gallery37, funded at the time by Mayor Richard M. Daley, that he was immersed into the production of an opera. He watched and then performed in *The Marriage of Figaro*, and from there, it was all opera.

"It was a different world! The costumes, the music, the staging—it was a lot of fun," he says.

But after graduating from Columbia College Chicago with a degree in Vocal Performance, Kyles found himself cleaning at ABC7 to pay the bills.

"I started telling myself to be positive, that it wasn't going to be forever," he says. "The money that I made could also go towards my dream as well as my bills. That's when I got on a roll. I found a light in having the job."

After one of the ABC7 producers heard Kyles sing at an after-hours recital, the TV station put together a feature story spot-

lighting Kyles' musical talents. He started getting calls from agents, managers, and different opera companies. One of those companies was the Clyde Opera Group in Scotland.

"I did a small role in *La Bohème* for the Clyde Opera Group, and a lady with the group called me up after the show was over and asked me if I wanted to do the lead role in *Rigoletto*," he says. "She said they had all loved working with me and wanted to again."

"You don't usually see this role done by a 29-year-old. It's a big role, and very challenging."

Regarded as a staple of operatic repertoire, *Rigoletto* is about a hunchback court jester and the tragedy that befalls his beautiful daughter. Kyles was nervous to take the role. "You don't usually see this role done by a 29-year-old," he explains. "It's a big role, and very challenging."

But he accepted and began intensive training with his vocal coach. Not only did he have to reach higher registers than his usual mid-range registers, but he also had to find a way to emotionally connect with the character.

"*Rigoletto* is dark and tragic, and I'm a naturally happy and relaxed guy," Kyles says. "I had to figure out how to get the text right, sing it right, and also be emotive. Those were the challenges, but I was determined to conquer them."



For his lead role in *Rigoletto*, Keanon Kyles trained to reach higher registers than he ever had before.

And conquer them he did. *Opera Scotland* praised Kyles' first lead performance, and Kyles himself saw immense progress in his voice. He spent two weeks in Glasgow for *Rigoletto* and is already looking for ways to go back and perform there again.

"I'm fearless! I kept telling myself, 'Make yourself sing, Keanon,'" he says. "I know there are lots of young singers out there who will be looking at me doing what I love and saying, 'If Keanon can do it, then so can I.'" —Sara Cutaia



PHOTOGRAPH BY ANTHONY CHIAPPETTA '95



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# Jonathan Skogmo

## GONE VIRAL

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The founder and CEO of Jukin Media helps videos go viral—and make money.

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**YOU PROBABLY HEARD** about “Pizza Rat.” In the 2015 viral video, a New York City rat drags an entire slice of pizza down the subway stairs. At only 14 seconds long, the video has more than 10 million views—and it spawned countless memes, Halloween costumes, tribute songs, and shout-outs on shows like *The Colbert Report* and *Conan*. And “Pizza Rat” is represented by Jukin Media, a company founded by CEO Jonathan Skogmo ’05.

Since 2009, Jukin Media has shaped internet culture by identifying and licensing YouTube hits like “Pizza Rat” and “David After Dentist” (with a whopping 136 million views). To put it simply, Jukin Media gets people paid for their viral videos. According to Skogmo, Jukin’s philosophy boils down to this simple belief: “The future of storytelling is user-generated.”

Jukin Media’s licensing professionals around the globe sell videos to advertising agencies, news organizations, websites, and TV shows like *Good Morning America* and *The Ellen DeGeneres Show*. They protect video rights and get unauthorized copies taken down. Plus, they promote videos across their own social media channels. (The JukinVideo Facebook page alone has 8.6 million followers.) And going viral pays. Overall, they’ve paid video creators more than \$10 million in royalties.

Today, Jukin is working to expand to television. Which makes perfect sense, because Skogmo got his start working for various clip shows.

After graduating from Columbia College Chicago’s film program in 2005, Skogmo moved to Hollywood and began working as a researcher for Country Music Television’s (CMT) *Country Fried Home Videos*. Each day, he collected VHS tapes and DVDs people sent to a P.O. Box—and he found the system time consuming and out of date. So he turned to the internet, reaching out to video owners directly through a new site

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“There is the world that gets turned on its heels, where a woman who puts on a Chewbacca mask blows up. There’s no algorithm. There’s no technology. There’s no artificial intelligence that can predict something like that.”

called YouTube. “I did that over and over, and by the end of the season, I ended up finding more videos than my supervisor and producers,” he says.

Skogmo’s cyber-savvy put him in high demand. After five seasons at CMT, he began moving from network to network, producing shows for MTV, TruTV, and Discovery Channel. But as a freelance producer, he had no ownership of the shows he was involved in.

“I realized I had this great domain expertise in the market of viral clips, and I knew how much they were worth,” Skogmo says. “I literally quit my job and started buying videos from my apartment.” He used his insider knowledge to sell the clips to various television shows.

As the company’s success grew, Skogmo hired a team to work from folding tables in his living room. “Fast-forward to today,” he says. “We’re headquartered in Los Angeles. We also have an office in New York, an office in London, an office in Australia. We have a global presence, and we’re pretty much doing the same thing today, as far as buying content.”

With more than a decade of internet expertise, Skogmo is pretty good at predicting which videos will get the most clicks—but he’s still capable of being surprised. In May 2016, 47-year-old Texas mom Candace Payne filmed herself laughing uncontrollably while wearing a Chewbacca mask. The Facebook video got more than 140 million views. After her rise to viral fame, she began working with Jukin Media—and now “Chewbacca Mom” is one of their most high-profile clients.

“There is the world that gets turned on its heels, where a woman who puts on a Chewbacca mask blows up,” he says. “There’s no algorithm. There’s no technology. There’s no artificial intelligence that can predict something like that.” —Megan Kirby



PHOTOGRAPH BY VICTOR YAÑEZ-LAZCANO



# Mark FelcanSmith

## FRIENDLY DESIGN

UX designer Mark FelcanSmith '96 builds empathetic products as design director for Kohl's department stores.

**SWIPE RIGHT TO CONTINUE.** Scroll down on your timeline. “Siri, what’s the weather today?” You may not realize it, but UX (user experience) design shapes the world around us. Twenty years ago, when Mark FelcanSmith '96 first began working with UX design, it was an entirely different profession.

“Think about Google Home or Amazon’s Alexa—both allow people to use their voices in unique, interactive ways,” says FelcanSmith, the design director for one of the world’s most profitable retail chains: Kohl’s department stores. “This is what designers are trying to do: create new opportunities regarding how we interact with the world. We’re problem solvers.”

In the '90s, when UX design was still a budding practice, it usually meant web interactions like dropdown menus or responsive animations. (A box slides onto the screen: “Purchase complete!”)

“The internet was still pretty nascent,” says FelcanSmith. “As a designer in the tech industry, you needed to do a little bit of everything.” A designer, developer, and business analyst—there were no set roles. The significance of technology in our daily lives continued to bloom—Windows 95, texting, email, GPS navigation, smartphones—so designers had to be flexible and rapid learners.

“I took some computer courses while studying at Columbia,” says FelcanSmith. “In one particular class, we spent the majority of our time taking apart Macintosh computers. Just unbolting them entirely and studying every facet of how they operate.”

FelcanSmith attributes these foundational exercises as a launching pad for his tech and design career. After graduation in 1996, he spent the next two decades building an impressive résumé: administrative design roles at Allstate Insurance Company, Sears Holding Corp., and Walgreens, where he led his teams to revolutionize pharmacy interactions.

“Design is, after all, about people. We should listen to them.”

FelcanSmith and his team at Walgreens wanted to make the prescription refill process easier, especially for people with mobility limitations. In 2011, they released a mobile app feature that changed the healthcare market: refill-by-scan. Scan a prescription bottle, and a refill order is placed in seconds. It’s that easy.

Today, FelcanSmith leads four separate design teams at Kohl’s headquarters outside of Milwaukee, Wisconsin, and the Bay Area (where he lives). His teams design everything from e-commerce features on the Kohl’s website and mobile apps to in-store digital kiosks and point-of-sale systems. He and his teams take an empathetic approach to design, always striving to create natural, productive interactions that take into account the human at the other end of the experience.

“I think the power of design is moving well beyond just software design or industrial design,” he says. “Because technology is a part of our everyday lives, we have the opportunity to improve the world. Design is, after all, about people. We should listen to them.” —JT Lachausse



At Columbia, FelcanSmith’s love of music helped him fall in love in a different way.

“Design lets me explore my creative energy in many ways,” he says, “but music is my passion. At Columbia, I participated in the music program as a percussionist: vibraphone, marimba, xylophone, drum set—you name it. Matter of fact, I met my wife [Jennifer, pictured above] because of an opera at Columbia. She was on the stage and I played in the pit.”



Mika Stambaugh and Carmaine Means at Promontory Point, Chicago.



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# Carmaine Means and Mika Stambaugh

## DRONE GIRLS

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Two alumnae take to the skies with their aerial video service.

**FROM SWEEPING SHOTS** above rows of verdant grapevines to aerial explorations of Chicago's parks and harbors, Drone Girl Photography takes technology to the skies to shoot stunning video. The Chicago-based videography company was founded by Carmaine Means '02 and Mika Stambaugh '05, two Emmy Award winners who made names for themselves in Chicago's news scene before meeting in 2013.

At Drone Girls, Stambaugh runs the company's marketing and PR. Means pilots the drones and shoots and edits video. Plus, the female-owned business features the work of the nation's first Federal Aviation Administration (FAA) certified female African-American drone pilot; Means and Stambaugh's year-old business venture is as unique as the footage it captures.

While the drone photography business is taking off, only a fraction of drone pilots licensed by the FAA are female—just 4 percent of the more than 770,000 registered operators.

"We have a lot of opportunities to make things more inclusive," says Means. "We're working with the FAA and the industry and companies to show them, yes, women can fly. We're good pilots. We're able to handle big jobs."

Though they didn't know each other in school, both women got their news start at Columbia College Chicago. "I've always been a news junkie, always been a little nosy. What better avenue [for me] than journalism, where it's your job to ask people who,

what, where, why, when?" says Stambaugh, who studied Journalism. Just a month after graduation, Stambaugh joined Chicago's CBS-2 news as a field producer.

Means, who majored in TV Production and Directing, first discovered photojournalism when Columbia professor Vince Munyon encouraged her to attend National Press Photographers Association workshops. "That's when I learned about how news is done, about creative storytelling. It's when I got hooked on news," she says.

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"We're working with the FAA and the industry and companies to show them, yes, women can fly. We're good pilots. We're able to handle big jobs."

After initially working as a production specialist postgraduation, Means crafted a demo reel led to her photojournalism work in Milwaukee, then with Chicago's ABC7, and finally a staff position with CBS-2, where she met Stambaugh, then working as the assignment editor.

"These two positions often have a love-hate relationship," says Stambaugh.

"It's very true!" Means agrees. "You either love your assignment editor or you don't."

Luckily, their working relationship was all love, facilitated in part by newsroom visits from Stambaugh's French Mastiff puppy. And as Stambaugh left CBS to join media startup Touchvision and later serve as a spokesperson for Chicago Mayor Rahm Emanuel's office, Means discovered drones.

When a news segment guest brought one in, Means was intrigued: "It was a fixed drone. The only thing you could do with it was a hot air balloon movement, to go straight up and come down."

The subsequent model included a stabilizer that allowed the camera to film more during flight, so Means bought one and taught herself how to pilot it, practicing at the Indiana Dunes.

While visiting Means, Stambaugh noticed the collection of helicopter-like drones on her table. "I said she should strap a GoPro to one of those and film some stuff" and suggested they start a business. Means laughed—her drones were already equipped with cameras—but Drone Girl Photography was born.

Means now shoots drone photos and video not only for the news, but for a wide variety of industries. "We've been contacted for construction and engineering, marketing, and other corporate work. We've worked for the Girl Scouts and filmed a wedding," says Means.

"People are surprised how useful drone photography is," says Stambaugh, "This is the future for photography and film."

—Stephanie Ewing MA '12

## SPOT ON



**Top:** Together, Means and Stambaugh are working to pave a way for women in the predominantly male drone photography industry.

**Bottom:** This photo was taken from a drone piloted by Means. The Chicago-based pair combined their journalism backgrounds with the increasingly popular drone technology. They have used drones to capture events and everyday happenings throughout the city and its surrounding suburbs.





# ALUMNI SHORTS

ALUMNI UPDATES AT A GLANCE



Akito Tsuda's photography book captures Pilsen in the '90s.

As a student at Columbia College Chicago in the '90s, **Akito Tsuda '93** took photos in the predominantly Mexican neighborhood of Pilsen. From families in their homes to gang members on corners, he shot his subjects with a rare intimacy. Decades later, after returning home to Osaka, Japan, Tsuda began sharing the black-and-white photos on Facebook—and the Pilsen community responded enthusiastically.

After sharing more than 300 images through social media, Tsuda returned to the Chicago neighborhood for an exhibition of his photography co-sponsored by Cultura in Pilsen and Columbia. The opening night of the exhibition at La Catrina Café also served as a book release for his new photography collection, *Pilsen Days*.

"I've learned the value of authenticity from people who have trusted me and stood in front of my camera," says Tsuda. "I would like to live up to what I believe I've learned from people's everyday lives."

## RETURNING TO PILSEN



La Catrina Café in Pilsen featured Akito Tsuda's photographs of the neighborhood in the '90s.

## TUINIER TALKS MODERN TV

Dana Tuinier reflects on television's evolution.



**Dana Tuinier '06** spends her days looking for the next big comedy hit. As vice president of development and original programming at TV Land, she's not just responsible for the shows airing right now—she's hunting out new series, too. Day to day, she might sit in a pitch meeting, visit a shoot for TV Land's hit comedy *Younger* (starring Hilary Duff), or read through piles of script submissions. She talked with us about how modern television culture shapes how we enjoy our favorite shows.

**DEMO:** How has binge-watching culture changed TV?

**TUINIER:** Just because you can binge something doesn't necessarily mean you should. The thing about TV is that it's a shared experience. You go into work or you go to the bar and you talk about what's going to happen next. I think bingeing can be great but sometimes it takes away that experience, because it ends the conversation. Then you look at something like *Game of Thrones* or even *The Sopranos*—if those were binged, would they be the same shows? If they were just released all at once without having to wait, would they be the cultural phenomena that they are?

**DEMO:** You worked on shows like *Bob's Burgers*, *New Girl* and *Glee* at Fox for seven years. How has the idea of "the golden age of TV" taken root over the course of your career?

## WAITHE WINS BIG

Lena Waithe made history at the 2017 Emmy Awards.



Since appearing on the cover of *DEMO* 20, **Lena Waithe's '06** star has been rising. This year, she made history. At the 2017 Emmy Awards, Waithe became the first African-American woman to win for Comedy Writing, for her episode "Thanksgiving" from season two of Netflix comedy hit *Master of None*. In her acceptance speech, she called out the importance of the LGBTQIA community.

"Last, but certainly not least, my LGBTQIA family, I see each and every one of you" she said. "The things that make us different, those are our superpowers. Every day, when you walk out the door and put on your imaginary cape and go out there and conquer the world—because the world would not be as beautiful as it is if we weren't in it."

"...my LGBTQIA family, I see each and every one of you. The things that make us different, those are our superpowers." **-Lena Waithe**

**TUINIER:** I've only been in the business for 10 years, which is crazy to me. But 10 years ago, there was no Netflix [streaming]. There were no iPhones. The industry has changed every single season that I've worked in it. The quality gets higher and higher, and the competition gets higher and higher because everybody wants to make the best thing. Everybody wants to make someone's favorite show.

This interview originally appeared in Columbia Connection, our monthly alumni newsletter.

Sign up at [alumni.colum.edu/join](http://alumni.colum.edu/join) to get great interviews and updates straight to your inbox.



## PUPPET MASTER



Allyson Gonzalez builds whimsical, unpredictable worlds.

Theatre alum and Chicago-based puppeteer **Allyson Gonzalez '09** has collaborated with international puppeteers and performed at The Chicago International Puppet Theater Festival, DragonCon, and The Chicago Humanities Festival. Below are three glimpses at Gonzalez's life as a professional puppeteer.

### 1 STORYTELLING FIRST, PUPPETEERING SECOND

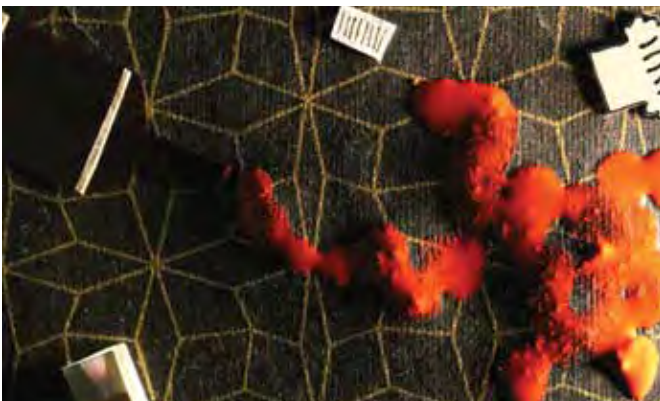
For Gonzalez, puppeteering is an interdisciplinary and multisensory experience. She decides on a storyline first, then creates puppets to live in that specific world. Gonzalez also writes, directs, and performs in her one-woman shows and stop-motion films.

### 2 SUSTAINABLE SHOWS

Most of Gonzalez's puppets and shows are created with recycled and sustainable materials from local farmers and Midwest artisans.

### 3 NOT YOUR DAUGHTER'S SESAME STREET

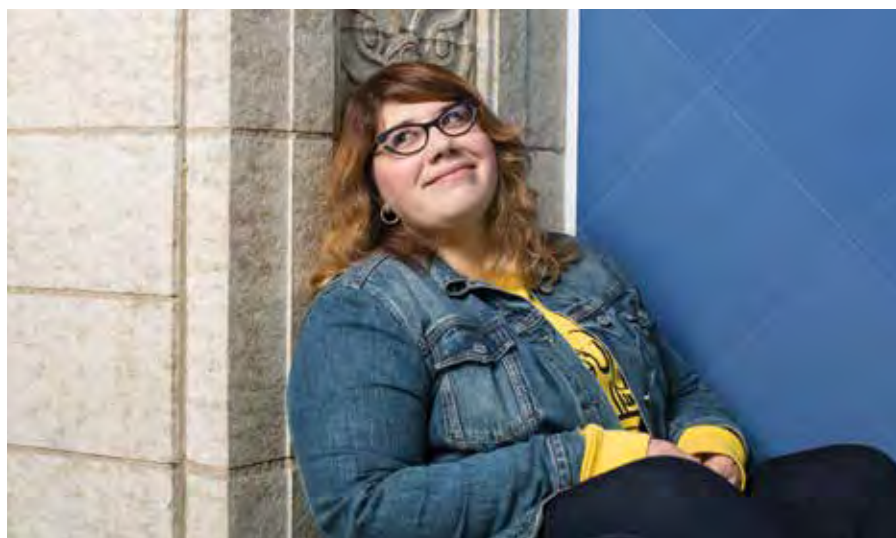
Gonzalez's puppetry is based on narratives from modern-day pop culture and politics. Her most recent puppet show, *I Got Hot Sauce In My Veins*, reimagines news stories about U.S. Immigration and Customs Enforcement through the life of a bottle of hot sauce whose normal day goes terribly wrong.



In *I Got Hot Sauce In My Veins*, the protagonist—a bottle of hot sauce—is cooking in the kitchen when a demonic book transports her to another world. Created and produced by Allyson Gonzalez.







**Above:** Theresa Guleserian at Columbia College Chicago's Media Production Center, the main facility for the Cinema Arts and Television program.

**Left:** Guleserian creates a "Bible" lookbook for each of her productions. This page represents the aesthetic for Sam's house on the Netflix series *Friends from College*.

**IN THE EPISODE "ALL-NIGHTER"** of Netflix series *Friends from College*, Kate McKinnon saunters into the living room of a high-rise apartment. Potted white flowers and pastel shopping bags cover every surface in the room, from the pine tables to the white carpet. Lavender curtains hang between floor to ceiling windows boasting a view of a dreary New York City. In a gray textured blazer, McKinnon slinks onto a navy velvet couch, becoming an entity of the room's color palette. McKinnon's character, Shawna, fits seamlessly into a room that exudes comfort, wealth, and luxury.

Theresa Guleserian '05 created that room. In fact, it's one of her favorite sets from the show.

"[The director said] 'Just go *Great Gatsby*, like the most absurd ridiculous version of her you can come up with,'" says Guleserian. "My art department and I traveled all through Manhattan, collected every shopping bag on the planet. We spent stupid amounts of money on this florist with this very tight color palette and floral instructions, and we just whipped the place together."

Guleserian attended Columbia College Chicago to study Animation, but developed an interest in production design after taking a required Live Action Film course. After graduating with a degree in Film and Video, she attended the American Film Institute (AFI) for an MFA in Production Design.

As a production designer, Guleserian is involved in the creation of a film or series from the very beginning, working with the directors and writers on the narrative. Through paint, fabric, flowers, furniture, and objects, Guleserian creates spaces that are both natural for the characters and appealing to viewers.

"The most relevant part of my job is understanding what story the director wants to tell and what it means."

"[We're] talking about story, meaning, and theme," says Guleserian. "The most relevant part of my job is understanding what story the director wants to tell and what it means. I make every decision based on that information."

Guleserian has worked on more than a dozen films and television shows including *The One I Love*, *Togetherness*, *Before We Go*, *The Overnight*, *Friends from College*, and *Neighbors 2: Sorority Rising*.

After graduating from AFI in 2006, Guleserian and her now-husband, John Guleserian '04 (also an AFI alum), worked together on the 2009 feature film *Spoooner*, a

## PORTFOLIO

film about a socially awkward man in crisis on the eve of his 30th birthday.

“It was just a tiny film that somehow kick-started our careers immediately after school, which is really weird and never happens,” says Guleserian. The indie film won the Achievement Award at the Newport Beach Film Festival in 2009, and Guleserian worked on six other films and TV series in that year alone.

For big-budget projects, such as *Neighbors 2: Sorority Rising*, Guleserian leads an art department of more than 100 people. She creates a lookbook for each production, collecting color palettes, set sketches, and images of what goes into a character’s home for months in advance of filming. With independent films, such as *The One I Love*, Guleserian’s process is more intimate, organic, and slower. She works closely with directors, deciding finite details later in the production process. *The One I Love* is about a couple sent on a therapeutic getaway to a lavish estate. Soon, their relationship is further complicated by strange occurrences in the guest house.

“[For *The One I Love*] we had to make two environments feel really different, so you weren’t confused about who was in what space,” says Guleserian. “We had to make the guest house feel incredibly warm and safe, and the main house was made to feel like a complex reality of a long marriage.”

To do this, Guleserian abstained from color in the main house, covering the furniture in black-and-white fabric. But she designed the guest house, where fantasy and reality blur, with warm blushes, oranges, and pinks.

Ultimately, Guleserian is a storyteller, amplifying narrative by creating sets, backdrops, and homes that reflect everything from the characters inhabiting them to the implicit themes of the show.

“[A production] becomes your entire world because the only way you can accomplish something on that big of a scale is to have it consume you,” says Guleserian.

Guleserian recently wrapped on *Valley Girl*—a musical adaptation of the 1983 Martha Coolidge-directed film—and is working on the independent film *The Shitheads* while preparing for the second season of *Friends from College*. —Negesti Kaudo

1. Interior of Marianne’s House, *Friends from College*—“[For] something as big as *Friends from College*, the decisions of what goes into each person’s home [happen] months in advance,” says Guleserian.
2. Tailgate Design Map for *Neighbors 2*—“[Director] Nick [Stoller] has a bombastic way of [storytelling], but I have the most fun on any job with him,” says Guleserian.
3. Sketch of the *Dune* set-up for the *Togetherness* episode “For the Kids”—In the final two episodes of season two of HBO’s *Togetherness*, the characters put together their own rendition of *Dune* by filling a charter school with sand and using puppets.
4. Final *Dune* set from *Togetherness*—“The whole [scene] is really wild. We trucked in a million pounds of sand, not literally, but you know, a lot of sand,” says Guleserian. “It was really complicated [and] really fun.”



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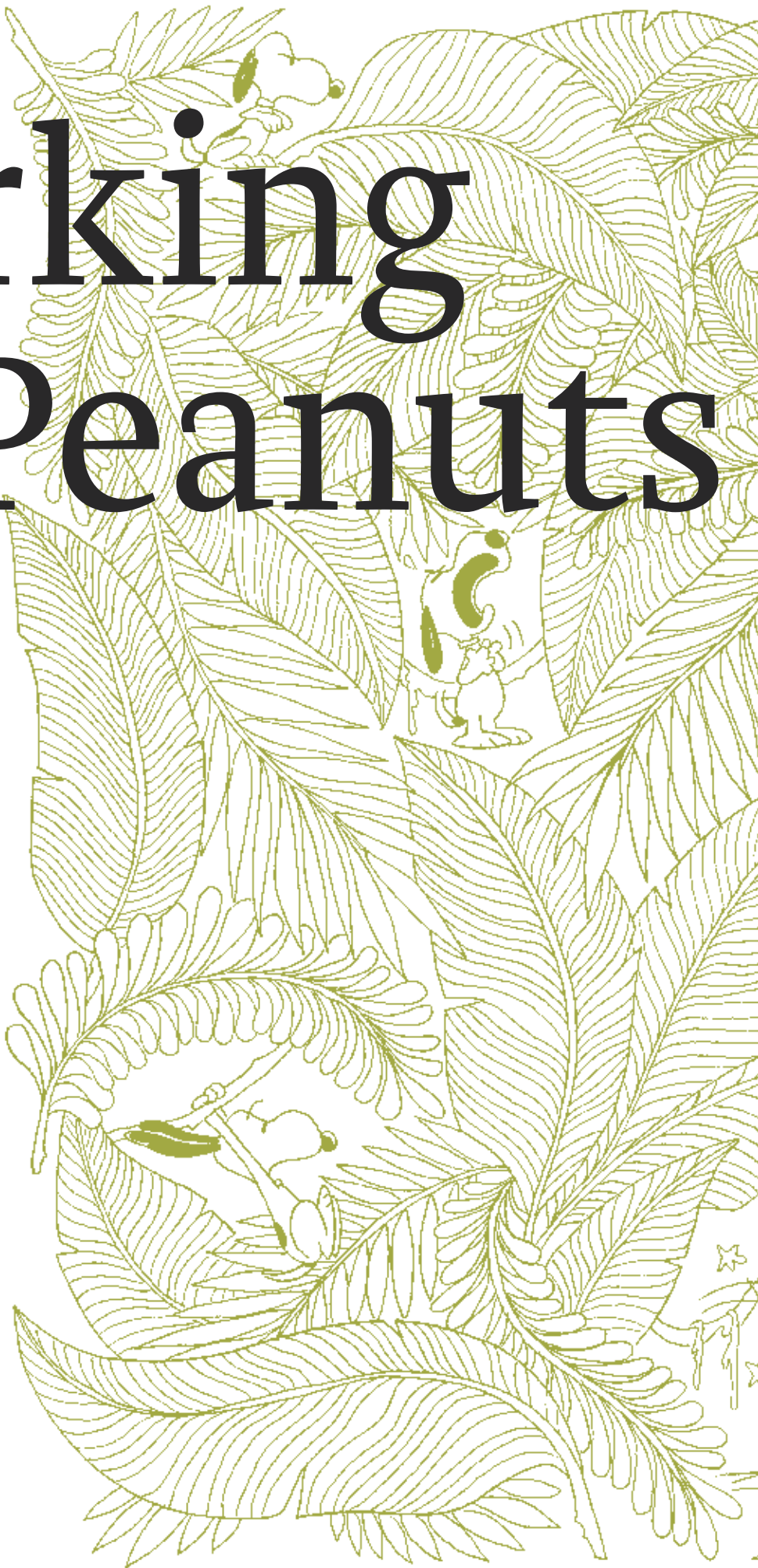




# Working for Peanuts

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As a staff artist at Schulz Studio, Nomi Kane '06 spends her days drawing Snoopy, Charlie Brown, Lucy, and the whole crew.







**Above:** Nomi Kane began working for Schulz Studio in 2013. Photograph by Victor Yañez-Lazcano.

**Left:** Kane was the lead artist on a 128-page Peanuts adult coloring book, featured here. “That was the biggest project I did last year, and I pretty much had total creative control,” she says.



**NOMI KANE '06 LEAVES** her office in a Snoopy T-shirt, a Snoopy handbag over her arm. Inside the handbag? Yup, a Snoopy wallet. “I just seem like an insane fangirl,” she says. “I try to tell people, ‘No, no, it’s okay. I work here.’”

As a staff artist at Schulz Studio in Santa Rosa, California, Kane has deep knowledge of Snoopy, Charlie Brown, and the whole Peanuts crew—plus their creator, the late cartoonist Charles Schulz. In addition to creating new Peanuts illustrations and designs, Kane works on a team that approves any Peanuts merchandise created in the world. The studio’s goal? To attract the next generation of Peanuts’ readers.

“Peanuts is so much more than I realized as a kid, just reading it in the newspaper. Peanuts is really dark and really funny, and it addresses some seriously existential issues,” she says. “And [Schulz] did that with such simplicity.”

On October 2, 1950, Peanuts appeared in nine newspapers across the nation—and the world met round-headed, down-on-his-luck Charlie Brown. Peanuts ran continuously for 50 years, in more than 2,600 newspapers at its peak—17,897 strips in all. Today, syndicated strips still run in most U.S. papers.

When she came to the studio in 2013, Kane had to master Schulz’s simplistic style before creating any illustrations. Her

personal Peanuts projects include leading the creation of an intricate 128-page adult coloring book and a set of Emojis featuring Snoopy, Woodstock, Linus, and the whole gang. She also does graphic design work, adapting original Schulz art for posters, packaging, book covers, and social media.

Before he died in 2000, Schulz set up an unusual copyright agreement. Other companies can create licensed Peanuts products, but every single piece of merchandise must be approved by someone at Schulz Studio. Kane and her coworkers review 44,000 pieces a year to make sure they adhere to detailed guidelines.

“For example, Charlie Brown could appear on a sign for Colgate toothpaste, but you can’t have Charlie Brown saying, ‘Hey, I use Colgate toothpaste,’ because you can’t make up dialogue for the characters,” she explains. “They can only say things that were said in the strips.”

For Kane and the rest of the Schulz Studio staff, licensed merchandise is a key way to keep the Peanuts brand alive. “We want to preserve the legacy of Schulz’s work and the joy it brought to people while also keeping it relevant so we can attract new readers,” she says. “Kids today, they might only know who Snoopy is because grandma got them a Snoopy lunchbox. But when they see that book, they want to pick it up off

**PORTFOLIO**

the shelf. It doesn't matter how you get to the source material as long as you get there."

At Columbia College Chicago, Kane made little comics to amuse her fellow Learning Studio tutors, but she never considered cartooning a serious career goal. She studied Journalism and went into nonprofit work after graduation. Then she discovered the Center for Cartoon Studies in White River Junction, Vermont. "You're in this tiny little town where there's really nothing to do but make comics," she says. She threw herself into creating comics and zines, and when she graduated from the Center for Cartoon Studies, her adviser recommended her for a job with Schulz Studio.

Today, she publishes personal comics on the side for web comics site The Nib and *The*

*New Yorker* (the holy grail for cartoonists). In July 2017, she went viral with her comic for The Nib, "My Life With a Pre-Existing Condition." The story of her history with Type I Diabetes and reliance on the Affordable Care Act struck a chord with readers. Most of her personal comics skew on the political side, harkening back to her days as a Columbia Journalism student.

Working on Peanuts all day, drawing web comics at home in the evening—Kane takes clear cues from Charles Schulz's life-long productivity. "He's definitely a big inspiration for me—just his dedication," she says. "Here's a man who, for [nearly] 18,000 consecutive days, sat down and drew a comic strip." —Megan Kirby

1. "My Life With a Pre-Existing Condition," 2017, The Nib.
2. "Trump's New Appointees," 2017, The Nib.
3. *Read*, 2015—Kane's favorite Peanuts character is Charlie Brown's sister, Sally. "Sally has like the right amount of outrage at minor injustices for me," she says.
4. Peanuts Emojis.
5. "An Embarrassment of Leaks," 2017, The Nib—Throughout the day, Kane tracks her media cycle responses and jokes by sending herself a constant stream of emails and texts.
6. "Trump World," 2017, The Nib—"I can't stop watching this train wreck that is currently our society and I also can't stop making comics," says Kane.







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# Thank You

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Your support helps Columbia's vibrant, motivated students change the world.

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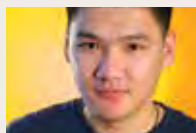
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PHOTOGRAPH BY MATT THERON

The Efroymson Family Fund allowed student Amy Campher to study at Popakademie in Mannheim, Germany.

From her childhood in bustling Cape Town, South Africa to her time at Columbia College Chicago, Music student Amy Campher has always been drawn to busy city life. But for one immersive week, she escaped everything to focus on her musical passions at Popakademie in Mannheim, Germany.

Each year, the Efroymson Family Fund provides funding for Columbia students to study at Popakademie. In 2017, four Contemporary, Urban, and Popular Music students headed to Mannheim to write, perform, and record original music with student musicians from all over the world. For some, it was their first time traveling overseas; for others, it was their first time creating original music. Surrounded by “forests, hills, and so much silence,”

Campher honed her musical skills and learned to collaborate on writing songs.

“I slowed down so much that week,” says Campher. “I focused and centered myself and came up with great music.”

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“I slowed down so much that week. I focused and centered myself and came up with great music.”

At Popakademie, Campher joined a band made up of five other students from around the globe. Though they spoke dif-

ferent languages, everyone was fluent in music. Campher and a student from Ireland stepped up as the band’s lead singers, and every band member worked together to create the songs.

“As a collaborator, I learned that the aim wasn’t to get my point across, but to find a united song for the band,” Campher says. “We all win and nobody loses.”

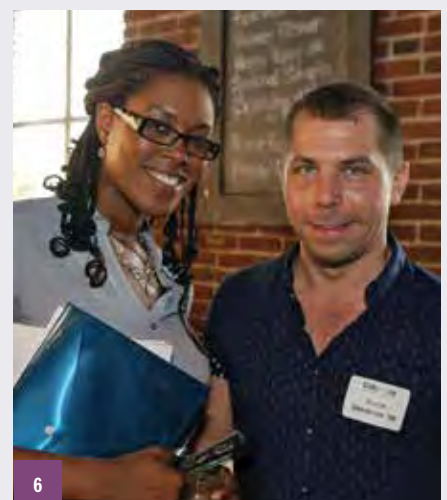
The Efroymson family’s generosity made Campher’s trip—and her artistic growth—possible. “In that week, I spent my time thinking about the direction of my music and the kind of artist I want to be,” she says. “I’ll always carry this experience with me. The support from my college—and friends of the college—pushes me to produce the best work that I can.”

Want to support students like Amy in their creative journeys?  
Give today at [colum.edu/giving](https://colum.edu/giving).



# CAAN Updates

GET INVOLVED WITH THE COLUMBIA ALUMNI ASSOCIATION AND NETWORK (CAAN)







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1. **CAAN Connect: Chicago**—On April 19, we held the inaugural CAAN Connect: Chicago. Attendees gained valuable information during their speed-networking meetings with our industry professionals. *Photograph by Jonathan Mathias '10*
2. **LA Alumni Social**—On April 27, we hosted a fun social for our LA alumni in the downtown LA arts district. Angel City Brewery was a great venue for alumni to connect, eat, drink, and play games. *Photograph by Alex Kinnan '95*
3. **Manifest Alumni Party 2017**—On May 12, we celebrated our annual Manifest Alumni Party. The spectacular evening brought together more than 200 alumni to reconnect with friends and Columbia College Chicago. We loved having all of our #ColumAlums back in the South Loop to celebrate! *Photograph by Jordan Fuller '12*
4. **Alumni Outing: Cubs vs. Mets**—On June 14, we went out to the ball game with our New York City alums. The beautiful night saw dozens of alumni

and friends gathered together to cheer on our 2016 World Series Champions, the Chicago Cubs. *Photograph by Melissa Soltis '94*

5. **Young Alumni Social 2017**—On June 14, we hosted our second annual Young Alumni Social. The wonderful evening brought together more than 65 alumni from graduating classes between 2005 and 2017 to reconnect with friends and Columbia College Chicago. *Photograph by Lothlorien Ellis, student*
6. **CAAN Connect: Los Angeles**—On June 20, we held the 10th Annual CAAN Connect in Los Angeles. Alumni took the opportunity to pitch their projects, pitch themselves, and make those all-important entertainment industry connections. *Photograph by Alex Kinnan '95*
7. **Alumni Outing: Cubs vs. Dodgers**—On May 28, we hosted our annual alumni outing to the Cubs vs. Dodgers game. The day started with a pregame party at the Loge Terrace. Even though the Cubs lost, a good time was had by all. *Photograph by Alex Kinnan '95*

8. **Semester in LA Reunion**—On September 7, we hosted a special reunion for alumni who participated in Columbia's Semester in LA program. Everyone gathered at Raleigh Studios in LA to reminisce and reconnect.
9. **Hispanic Heritage Month Alumni Panel**—On September 27, we held our first-ever Hispanic Heritage Month Alumni Panel. Our featured panelists spoke on how their careers grew after graduation and how they became leaders in their fields. *Photograph by Jonathan Mathias '10*
10. **Chicago Alumni Social**—On October 26, we hosted a Chicago Alumni Social at Headquarters Beercade. Attendees enjoyed the arcade games and reconnected with fellow alumni and friends. We'd like to give a very special thank you to David Gerding '93, Interactive Arts and Media associate professor, who shared what Game Design students are working on at Columbia. *Photograph by Stefani Villanueva '17*

# Class Notes

SUBMIT YOUR CLASS NOTES AT [COLUM.EDU/CLASSNOTES](http://COLUM.EDU/CLASSNOTES)

## 1960s

**STEVEN TROY '68** worked for ABC and WGN TV before his retirement. He then spent 26 years in the Army and Army Reserve, where he worked with soldiers as a broadcast officer.

## 1970s

**LILIAN CARUANA '77** published *REBELS: Punks and Skinheads of New York's East Village*. The book covers her time documenting the lives of punks and skinheads who lived and squatted in New York City's East Village and played music at the legendary CBGB club in the 1980s.

**JOSEPH POWERS '72** is working on a documentary project about Brooklyn firefighters titled *The Red Hook Raiders*.

## 1980s

**DENNIS ANDERSON '85** was named 2016 GateHouse Editor of the Year. Anderson is executive editor of the *Journal Star* in Peoria, Illinois.

**SUSAN BASS MARCUS MA '83** published her short story "Kitchen Magic" in the *Fall Into Fantasy Anthology* of Cloaked Press.

**JOSEPH CASSADY '81** has consecutively achieved the Michigan Association of Broadcasters Award for Broadcast Excellence from 2014 to 2017.

**DARRYL CLARK '86** had his debut as choreographer at McLeod Summer Playhouse, staging dances for their production of *Sister Act: The Musical*.

**MICHAEL GOI '80** will direct the upcoming supernatural thriller *Mary*, starring Gary Oldman.

**JOAN HAMMEL '86** was the artist-in-residence for the National Park Service this past summer.

**DOUGLAS HOLT '89** was cast in the Hoogland Center for the Arts production of *The Wiz*, with multiple minor roles.

**PATRICK MARKS**, who attended Columbia in the 1980s, recently joined Fox Television as vice president of talent acquisition. He previously worked at Paramount Pictures in Hollywood.

**KEVIN MILLER '82** had his short stage play *Positions Available Immediately, Local Firm* produced by Triton College.



Maura Corey MFA '97 and Robert Atwood '04 work on the ABC comedy *Kevin (Probably) Saves the World*.

**DIANE O'NEILL '84** had her essay "Jerrie" and poem "Chicago Spring, 1983" published in *South Side Weekly's* 2017 Lit Issue. She also had an article, "Valentin's School," accepted by *Highlights for Children*.

**SERITA STEVENS' '81** Civil War historical book/script, *The Master's Will*, made it to the semifinals for the Page Awards. *The Master's Will* placed 46th out of several thousand entries.

**GEORGE TILLMAN JR. '91, HDR '13** will direct the upcoming movie adaptation of *The New York Times*-bestselling novel *The Hate U Give*.

**ROZ VARON '80** released her debut book *On the Road with Roz: Adventures in Travel and Life*.

## 1990s

**JEN ALBERT '97** was the first woman to win the Los Angeles Critics Circle Award for Fight Choreography for *Punch and Judy*.

**STEVE ALSIP '93** is the video producer for the Health Care Service Corporation. Alsip has won Webby awards for his work.

**BILL BOERMAN-CORNELL MFA '94** published his debut book, *Graphic Novels in High School and Middle School: A Disciplinary Literacies Approach*. This book describes how teachers can use graphic novels effectively in the classroom.

**JOHN BOROWSKI '96** will release his fifth feature documentary film, *Bloodlines: The Art and Life of Vincent Castiglia*, in early 2018.

**DEREK BRAASCH '99** was featured on BloodyDisgusting.com regarding his horror film career.

**GUY ARTHUR CANINO '96** received his MA in Applied Linguistics at the University of Nottingham. He now lectures at three universities and has been running his own language school in Germany for the past 17 years.

**MAURA COREY MFA '97** is an editor on ABC's *Kevin (Probably) Saves the World* and on TV Land's *Teachers*.

**BRIAN FISHER '95** has joined Encore Event Technologies as lead technician at the Omni Southpark Hotel in Austin, Texas.

**PAUL GARNES '96, HDR '16** was promoted to executive producer on OWN's *Queen Sugar*.

**CRAIG GORE '99** is a writer and co-executive producer on *S.W.A.T.*, which premiered in November 2017 on CBS.

**CUPID HAYES '97** appeared in the most recent season of TNT's *The Last Ship*, which aired in August 2017.

**KATHERINE MCGUIRE '94** is now director of employee communications for Comcast's Greater Chicago Region.



**EVELYN SHELTON '90** earned a degree in Culinary Arts and a certificate in Baking and Pastry Arts from Kendall College. Shelton is now the chef and owner of Evelyn's Food Love Café.

**JUSTIN THALER**, who attended Columbia in the 1990s, has worked on the *Steve Harvey Show* for the past five seasons, and has been the field production manager there for the past two years. Previously, he worked for Hughes Entertainment and Disney Studios doing features, pilots, commercials, and many other projects in various different roles.

**KENNY YOUNG '93** wrote the animated feature *Chance*, the story of a Pit Bull who stands up to the world of underground dog-fighting. The film premiered at the Dances with Films independent film festival in Los Angeles.



Animated movie *Chance* was written by Kenny Young '93 and premiered at the Dances with Films festival.

### 2000s

**ROBERT ATWOOD '04** is a producer on the new ABC show *Kevin (Probably) Saves the World*, starring Jason Ritter.

**LINDSAY BENACKA '09** has been selected for the Arizona Creative Communities Institute by the Arizona Commission on the Arts, ASU Herberger Institute, and Southwest Folklife Alliance.



The Milwaukee Art Museum featured Rashid Johnson's '00 *Hail We Now Sing Joy* exhibition from June to September 2017. The above image features the works "Falling Men series" and "Untitled (shea butter table)." Photograph by John Glembin.

**MARY PAT BENTEL '01** produced the 2017 feature film *Austin Found*. **JOHN W. BOSHER '06** and **CHRIS CHARLES '07** were co-executive producers on the film.

**MIKEY CORONA '06** opened The Mockingbird, a globally inspired modern diner in Nashville, Tennessee.

**MAE CROSBY MFA '09** worked with the audio and music team that premiered *Star Trek Beyond* at the San Diego Comic Con, and premiered the *Star Wars IV, V, VI, and VII* films with the New York Philharmonic in September 2017.

**COURTNEY ENLOW '07** has published work in *Vanity Fair*, *Glamour Magazine*, and VH1, among other outlets.

**CHRISTIAN GRIDELLI'S '08** first feature film, *The Origins of Wit & Humor*, will debut on Video on Demand after a year-long festival run. The Chicago-shot film features many local actors, comedians, and crew—many of whom attended Columbia.

**CHRISTOPHER HAYDEN '09** was promoted from coordinator to manager at social media company McBeard.

**HILARY HELDING '09** is a writer for the television show *American Woman*, based on the life of *Real Housewives* star Kyle Richards.

**GIL HIZON '06** is one of eight writers selected to participate in the 2017-18 CBS Writers Mentoring Program.

**RASHID JOHNSON'S '00** *Hail We Now Sing Joy* exhibition was featured at the Milwaukee Art Museum.

**RACHEL LAFORCE '08** was in a nationally televised Hot Wheels commercial.

**CRYSTAL MARTIN '09** received a BA in Television Production and Directing, an MA in Counseling and MED in Education Administration from Lewis University, and a post-graduate certification from the Urban Education Institute at Harvard University.



Mary Pat Bentel '01, John W. Boshier '06, and Chris Charles '07 worked on the comedy *Austin Found*.

## ALUMNI NEWS & NOTES



Angela Melpolder '08 co-founded The B Hive, a networking business that helps women and female business owners in Austin, Texas. Photograph by Rebecca Hoftstetter of Mira Visu Photography.

**AMANDA MAUER TAFLINGER MAT '07** started a contemporary craft fair in Indiana called the INDIEana Handicraft Exchange in 2007. In 2010, she opened the brick-and-mortar storefront Homespun: Modern and Handmade that now features more than 400 artists.

**ANGELA MELPOLDER '08** co-founded The B Hive, a business that helps Austin, Texas, women and female business owners achieve success through networking, seminars, and workshops.

**BEN NISSEN '05** is in the process of submitting the feature film *Nowhere Mind* to festivals. Two scenes were filmed on the Columbia College Chicago campus.

**NICHOLE ODIJK DEMARIO '08** became the communications manager of start-up company Calumet Collaborative.

**BRIAN SCHAB '04** launched his own personal fitness business, Schab Fitness.

**MEENA SINGH '02** is the cinematographer for the new Netflix crime documentary *The Confession Tapes*.

**CHRISTIAN SPRENGER '07** was the cinematographer for the film *Brigsby Bear*.

**BETHEL SWIFT '07** was accepted into the AWP Writer to Writer Mentorship Program. She expects to finish her first chapbook of poetry—with the guidance of established poet Sandy Coomer—this year.

**MOLLY TOLSKY '08** launched Alma, a new lifestyle website and online community for Jewish millennial women. Alma publishes a range of content on subjects like careers, dating, pop culture, spirituality, health, fashion, books, and more.

**ADAM WALKER TOUW '07** is the traffic manager at Conversant, a digital advertising company. He manages internal systems and develops project workflows for creative teams.

**LAUREN TRUELOCK '07** and former student **SIDNE HIRSCH** created apparel company Healing Heels, designed to empower women battling cancer.



Sidne Hirsch and Lauren Truelock '07 are the "sole sisters" of Healing Heels. Photograph by Tami Page.

**LENA WAITHE '06** won an Emmy Award for Outstanding Comedy Writing, making her the first African-American woman to earn this honor. Her next project, *The Chi*, premieres on Showtime in January 2018.

### 2010s

**BRIDGET ARNET '12** was recently recognized for her editing on the documentary *Served Like a Girl* at the South by Southwest Film and Arts Festival in Austin, Texas.

**DUSTIN BEACH '15** is an office production assistant for Clint Eastwood's next feature, *The 15:17 to Paris*.

**CLARISSA BONET'S MFA '12** photographs were featured in *The New York Times*.

**REBECCA BRUNNER '17** was a contestant on season 12 of *The Voice*.

**OLIVIA COLE '10** will release her debut young adult novel, *A Conspiracy of Stars*, with HarperCollins in January 2018.

**KAYE COOKSEY '12** is the president of the Chicago Alliance of African American Photographers for 2017-2019.

**BEAU DILLARD '13** teaches part time at the Ex'treme Institute by Nelly, an accredited two-year college that focuses on music business and recording.

**MAGGIE ENTERRIOS '12** published her debut book, *Nature Observer: A Guided Journal*, with Timber Press.

**JENNIFER FAGAN '16** is the founder and director of The Overlook, a multidisciplinary art space in Logan Square. The Overlook provides emerging women artists, queer artists, and artists of color a platform to further their practice and audience through a studio residency, exhibitions, and programming.

**WILLOW FAYGENHOLTZ '12** was featured in the 2017 April issue of *Harper's Bazaar UK* as a runway model for New York Fashion Week. She has previously modeled for *The Steve Harvey Show*, Groupon, Target, Lands' End, Giam, and more.

**LAUREN FIELDS' MFA '14** latest novel, *Homo Superiors*, was a finalist for Gay Mystery at the 29th Lambda Literary Awards.

**KASSI FOLSTER '16** is an event manager for Innovation Arts and Entertainment. She's advanced and settled productions across North America, including *Harry Potter In Concert*, *42nd Street*, *The Price Is Right Live!*, and more.

**JOAN FRIEDRICH '11** completed her master's in education at DePaul University in June 2017.

**MICHAEL GEORGE '16** joined the cast of the Chicago production of *Hamilton* in October 2017.

**FALLON GLICK '12** is a WDRB news reporter and weekend anchor in Louisville, Kentucky. Glick received an Ohio Valley Regional Emmy nomination for her story of Muhammad Ali's funeral coverage.





Olivia Cole's '10 debut young adult novel will come out in January 2018.

**SPENCER HALL '16** was hired for the Summer Copywriting Internship at Havas Worldwide Chicago.

**ROSE HAMILL '16** is the company manager for Broken Nose Theatre.

**MICHAEL KAZMIERCZAK-VEGA '12** is digital content strategist at the Association Forum in Chicago.

**ROBERT KURLAND '12** has been working for Digi-Me, where he oversees much of the production process and all of the company's post-production.

**BRANDI LARSEN '10** is now vice president of publishing at DK, and is responsible for the North American publishing strategy. DK is the world's leading illustrated reference publisher, and part of Penguin Random House.

**ADAM LAWSON '12** won the *Chicago Reader* Award for Best Non-Fiction Writer of 2017 for his essay collection, *Animals on Buses*.

**FAISAL MOHYUDDIN MFA '15** won the 2017 Sexton Prize for Poetry for her book, *The Displaced Children of Displaced Children*. The book will be published by Eyewear in early 2018.

**BRIELLE MUNIZZI '15** represented Chicago on Great American Cities week on *Wheel of Fortune*, winning second place.

**AARON MYERS '16** was a cast member on season 16 of *Project Runway*.

**KELLY O'KEEFE '14** joined FCB Chicago as an art director.

**ANDREW PARROTTE'S '10** feature-length narrative film, *Scrooge & Marley*, screens annually at the Music Box Theatre around Christmas.

**VAUGHN POTTER '12** was director of photography for the film *Shinaab*, which was accepted into Short Film categories at the 2017 Sundance Film Festival, Minneapolis St. Paul International Film Festival, Los Angeles Film Festival, and Toronto International Film Festival.



Lena Waithe '06 made Emmy Awards history as the first African-American woman to win for Outstanding Comedy Writing. Photograph by Anthony Chiappetta '95.

**JASON REBLANDO MFA '10** published his debut book, *New Deal Utopias*, through German publisher Kehrler Verlag in September 2017. The book explores one of the overlooked programs of the New Deal: the construction of three government-planned communities called Greenbelt Towns.

**MARY SARAN '12** had a solo exhibition at the Amos Eno Gallery in Brooklyn, New York. Saran states that her work "exists between painting and sculpture, pushing the boundaries of mixed media."

**CARLY SOTERAS '11** is a staff writer on *The Gifted*, which premiered in October 2017 on Fox.

**ERIN STALEY '12** works at Lionsgate Entertainment in Los Angeles.

**TATIANA WALK-MORRIS '14** published her debut Vogue.com article about the etiquette for splitting the bill in the digital age.

**NATASHA WILLIAMS '11** is the founder and CEO of DREAM BIG CurvyGirl Fashion & Beauty Conference, the Midwest's first conference established for plus-size fashion and beauty enthusiasts. Williams' conference receives support from companies such as Lane Bryant, Pear Nova, and many more.

**ERIK ZACHARY '14** became a host for MTV's revamp of *Total Request Live*.

#### IN MEMORIAM

**CHRISTA BENNETT '13**

**WILLIAM BRITT '92**

**WARRICK L. CARTER**, former president

**TONY DEL VALLE '78**

**GERALD L. HUNDLEY '57**

**ADOLPH KIEFER '40**

**SOMMER LAYDEN '07**

**PATRICK J. O'KEEFE '82**

**JOHN SCHULTZ**, faculty

**SYDNEY SMITH GORDON**, former trustee

**JEANNE UZDAWINIS '79**

#### MARRIAGES

**BETH REHN** and **DAVID MICHOR**, former student

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# Upcoming Events

FOR MORE INFORMATION AND EVENTS,  
VISIT [EVENTS.COLUM.EDU](http://EVENTS.COLUM.EDU)

JANUARY 18–APRIL 1

## Traversing the Past: Adam Golfer, Diana Matar, Hrvoje Slovinc

Museum of Contemporary Photography  
600 S. Michigan Ave.  
[mocp.org](http://mocp.org)

In *Traversing the Past: Adam Golfer, Diana Matar, Hrvoje Slovinc*, three artists trace their family stories to histories of political turmoil, violence, and displacement. The exhibition is a visual meditation on the complex relationship between personal and political histories.



Hrvoje Slovinc, *Portraits 1-15*, 2016. Image courtesy of the artist.



FEBRUARY 7–17

## Dog Act

Studio 404, 72 E. 11th St.  
[theatre.colum.edu](http://theatre.colum.edu)

In a post-apocalyptic world, vaudevillian performer Zetta Stone and her trusty Dog (a young man undergoing a voluntary species demotion) trek toward a mythical land where Stone hopes to perform for the king—facing constant derailment on the way.



MARCH 13–17

## Sweet Charity

The Dance Center, 1306 S. Michigan Ave.  
[theatre.colum.edu](http://theatre.colum.edu)

The ever-optimistic Charity Hope Valentine is a ballroom taxi-dancer with an endless case of bad luck. Nonetheless, she holds on to hope that someday—maybe today—she'll meet the perfect man. That is, if he doesn't steal her purse, shove her into a closet, or throw her into a river. Again.



APRIL 18–28

## The Conference of the Birds

Studio 404, 72 E. 11th St.  
[theatre.colum.edu](http://theatre.colum.edu)

Based on the ancient Persian poem by Attar of Nishapur, *The Conference of the Birds* follows a flock of birds whose beloved king, Simorgh—a mythical Iranian bird—has disappeared. The performance follows the flock on their harrowing journey as they contemplate the great question: What is the essence of the soul?



**MARCH 2-3****Formosa**

Harris Theater  
205 E. Randolph St.  
[colum.edu/cloudgate](http://colum.edu/cloudgate)

Choreographer Lin Hwai-min and his Cloud Gate Dance Theatre of Taiwan present *Formosa*. The performance pays homage to the island of Taiwan, with dancers using gesture, script, song, and other elements to recreate the complicated beauty of Taiwan's history and culture.



*Formosa*, performed by Cloud Gate Dance Theatre of Taiwan. Photograph by LIU Chen-hsiang

**MARCH 7-9****Chicago Feminist Film Festival**

Film Row Cinema, 1104 S. Wabash Ave.  
[chicagofeministfilmfestival.com](http://chicagofeministfilmfestival.com)

Chicago Feminist Film Festival presents its third annual two-day showcase of independent and international films. Featured films are predominantly short films of various genres aimed to address issues of gender, sexuality, race, and other forms of inequality often missing from mainstream media.

**MARCH 9****Cory Henry  
Residency Concert**

Music Center Concert Hall,  
1014 S. Michigan Ave.  
[colum.edu/music](http://colum.edu/music)

Grammy Award-winning keyboardist Cory Henry of Cory Henry and the Funk Apostles completes his week-long residency with an on-campus performance.

**MAY 11****Manifest**

Throughout campus  
[colum.edu/manifest](http://colum.edu/manifest)

Manifest is Columbia's annual urban arts festival celebrating graduating students and their creative projects. Free and open to the public, Manifest features musical performances, gallery exhibitions, fashion shows, readings, an alumni reception, and more.



## **COLUMBIA STUDENTS ARE VIBRANT, MOTIVATED, AND READY TO MAKE THEIR MARK ON THE WORLD.**

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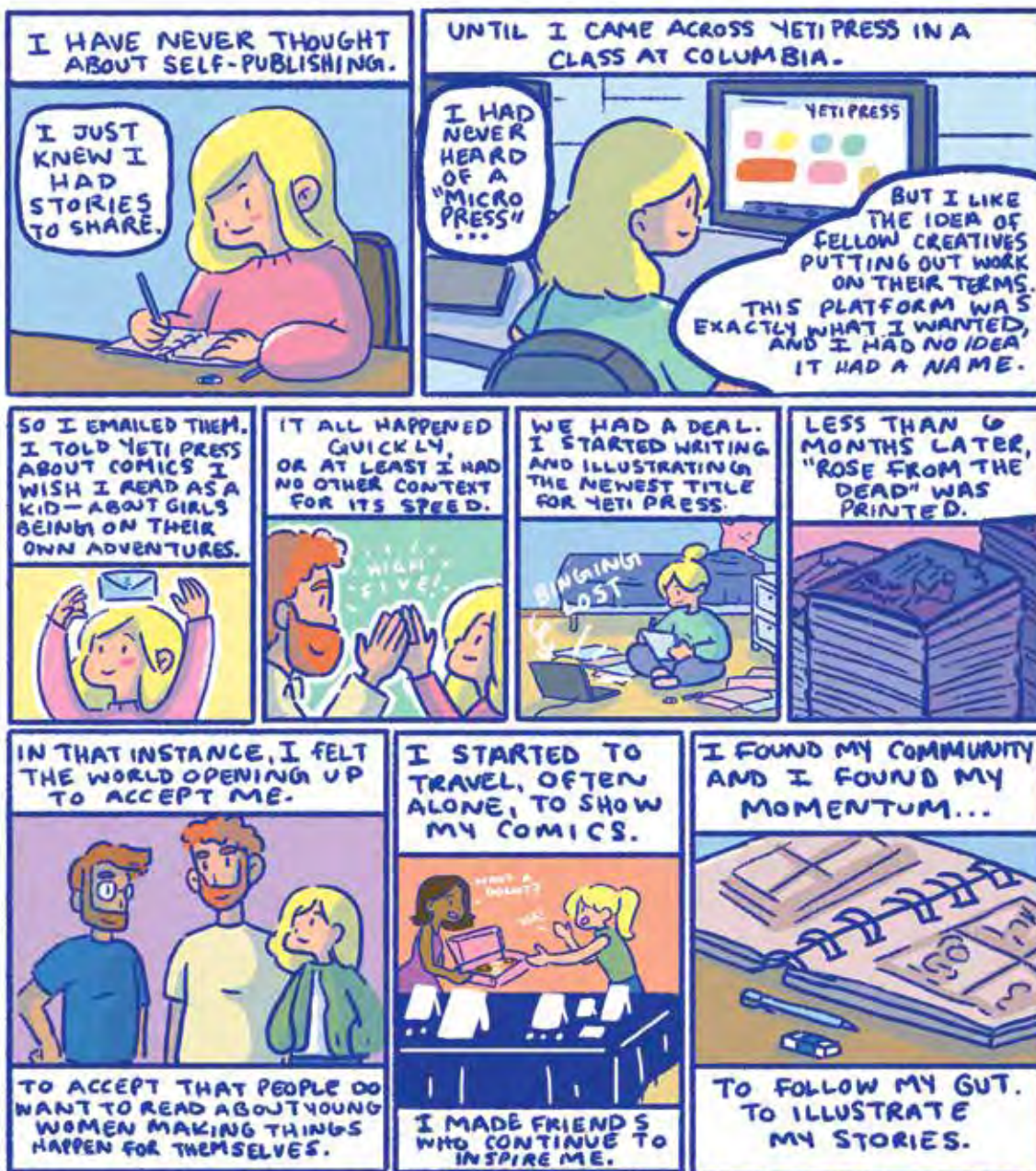
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# CHOOSE YOUR OWN ADVENTURE

During a studio course at Columbia College Chicago, Andrea Bell '13 discovered Yeti Press, a small comics publishing house cofounded by Columbia alum Eric Roesner '11. She decided to take a chance: She emailed Yeti Press a story pitch. This shot-in-the-dark resulted in her first publication: *Rose from the Dead* (2013), a “dude in distress” story centered around a forest graveyard. That same year, Bell released the first chapter of her independent comics project, *Fair Voyage*, a story about elves, forests, and bounty hunters.

Today, much like her characters, Bell travels the world. “I showcased my work at New York Comic Con in October 2017,” says Bell. “People came from all over the world not only to celebrate art, but to look for original art. It was like nothing I’d ever seen.”



ANDREA BELL 2017

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-Dominic A. Pacyga, Ph.D.  
Humanities, History, and Social Sciences Professor  
(Retired)

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